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THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

That Pagan Show at Staten Island—Will the One Thousand Houris Camp at St. George, or Take to the Boats? New York the New Rome, Draining its Life-Blood from all the Multifarious Elements of the Earth—Mansfield's Revival of the Parisian Romance—The Portrayal of Organic Disease on the Stage—A Recipe for Rest—Crinkle's Realizing Sense of the Horrors of War.

Some of the arrangements for a pagan show at Staten Island fill me with amazement. Mr. Imre Kiralfy, as you may have noticed, proposes to do the out door spectacular on a scale enlarged beyond ordinary comprehension. He declares that his show, which he calls "Nero, or the Fall of Rome," will be done with a little stock company of two thousand five hundred people, one thousand of whom will be "houris"—"houris," I believe, is the technical term for eight-dollars-a-week ballet girls.

As this show is to be given at night under new combinations of electric light, upon a stage with a superficial area of twelve acres, and will not be over, let us say, until eleven o'clock, what I want to know is this: Do the members of the company take the Staten Island boat and come home with their satchels after the curtain is down, or do they camp at St. George?

Let me try to get it squarely into my stupid head. There will be twenty-five hundred performers. Of course, Imre Kiralfy will have more people in the audience than there are on the stage—that is, if he has as many acres for auditors as he has for actors. Let us say he has twenty-five hundred spectators. That gives him a population of five thousand people.

What is going to happen when Nero dies and they all break for that one ferry-boat?

The point upon which my imagination lingers is the one thousand houris.

Trained as that imagination is, it never soared beyond one hundred and fifty. By no amount of mental stimulus have I ever been able to reach even five hundred.

One thousand houris encamped on Staten Island would produce some remarkable changes in that island.

And one thousand houris going up and down every day in the Staten Island ferry boat would produce a revolution in suburban entertainment.

Nero was a lusty old rascal, and nothing short of one thousand houris could by any possibility represent his great act of burning Rome.

I haven't consulted Kiralfy about the twelve acres of historical pageant, but I presume he has got all his facts rights. Though why he didn't open the show on the 19th of July I cannot see, that being the exact date of what Kiralfy calls the fall of Rome. Though, of course, Rome did not fall A. D. 64, and there is historic doubt about Nero having been immediately responsible for the conflagration. He was at Antium when the fire broke out, and did not get to Rome until it had been burning three days. But when he did get there he enjoyed it. He put on a theatric robe, climbed up into the tower of Mecænas and spoke in terms of delight of the flower and loveliness of the flames.

Our late friend, Mr. G. H. Lewes, tried very hard to rehabilitate the character of Nero, but the evidence was too strong for him.

My own impression is that Nero was himself the flower of a cold-blooded selfishness that fed upon the hideous realisms of a refined debauchery.

I think if we studied him long enough we would come to the one thousand houris and the Kiralfy spectacle.

I suppose Kiralfy has a moral purpose. I cannot for a moment believe that his purpose is purely mercenary. I think, perhaps, Kiralfy wants to hold up Rome as a warning and burn her every night so that we can see our dangers in the light of her flames.

For after all, New York is the New Rome, which, like its great archetype, draws its life-blood from all the multifarious elements of earth, and lying with an emigrant pen at one end and a Mecænas' garden at the other, compresses into a narrow peninsula the poverty, the wealth, the crime, the virtue, the power, prudery, pomp and passion that are elsewhere spread out thinly over vast tracts.

So cosmopolitan are we that every god is worshiped in our temples from Joss to Jehovah. Processions in honor of Washington, Napoleon, Voltaire, St. Patrick, William of Orange, Bismarck, Parnell and Victoria march over the same tracks, and stops the same travel. The ambassadors of emperors and the tools of anarchists walk cheek by jowl. The opium joint snuggles in congenial darkness round the corner from the gladiatorial joint. The sound of the Te Deum in Fourteenth street mingles with the blithe laughter of the *café chantant*, and the prayers of piety go up from the chapel while Mr. Ingersoll thunders at the Academy.

With the proudest thoroughfare the New World ever saw, through which forever flows a dream of all nations, the glitter of whose glass and the flash of whose panels throw back the voluptuousness of the Via Sacra, the fever of the Bourse, the magnificence of Regent street and the abandonment of the Boulevards—with this magnificent arcade through which a torrent of people—it is as much as the shopkeepers can do to keep our legislators from handing over to the hungriest railroad robber that comes along.

But enough. We haven't got a Nero. Let us be thankful for that.

The only theatrical event that attracted my attention this week was Mr. Mansfield's revival of the Parisian Romance at the Madison Square Theatre, and this performance is remarkable mainly for the realistic illusion of Mr. Mansfield's Baron Chevrial.

We have here as fine an example of the sinking of one personality into a role as is needed. Mr. Mansfield pushes this realism to the extreme limit of mimicry. He undertakes by every art at the command of the actor to lose himself in the character he assumes.

The Baron is a prematurely old rake whose decayed functions and rampant desires are exhibited in his physique and in his utterance.

Mr. Mansfield is a young man and to transform himself so that he is unrecognizable requires that gift of assumption which is best shown in the mimic, and that art which is scrupulous and painstaking. The illusion is perfect. He presents the aspect and the action of a man of sixty whose vital powers have been drained, whose sinews have hardened and whose heart is ossified.

The Baron reminds you of Major Pendennis as he appeared after the ball. But he preserves the indomitable vanity of an old beau and if he cannot restore his own youth he surrounds himself with other youth.

The one little bit of business with the dumb bells in his attempt to take his morning exercise is made remarkable by Mr. Mansfield in its pitiable exhibition of mingled imbecility and determination.

Again the scene with his wife, in which a fierce will surmounts a weak body and he coerces her to silence, exhibits something more than mere mimicry. This is a bit of character.

When we come to the supper-scene in the fourth act it sinks again to realism, startling it is true, but none the less realism.

It has always been an open question how far it is allowable to portray organic disease upon the stage. It is after all a question of taste rather than of ethics. Disease is hardly a fit subject of representation, and the Baron dies suddenly at his own supper-table while proposing a cynical and heartless toast and while surrounded by his sycophants.

This disease is either spinal or cardiac. He is paralyzed, but the struggle of his will with death is fearful, and his guests are compelled to stare awe-struck while he gasps and writhes and clutches.

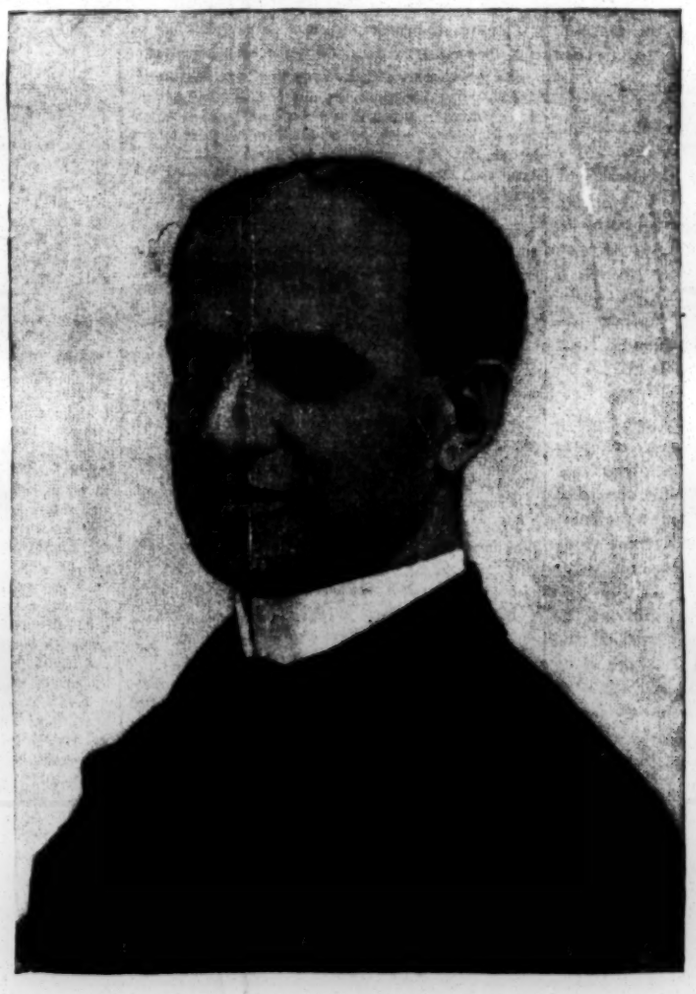
There can be no question of Mr. Mansfield's veracity of action or of the terrible genius of the exhibition. It is only a question if this sort of exhibition is entitled to such an amount of art, and if it is one we desire to see.

I think we must accord to the actor more praise than is usual in these cases, for having projected this character out of his imagination. A clear, bold, and somewhat forbidding personage, and then holding him so continuously throughout. He never lets him fall for a moment or for a line below the level of impersonation at which he started. He is to the end the one unique, decrepit, indomitable personage of the group. His tones of voice, his blinking eyes, his slow, methodical manners, his distorted mouth, his restless, nervous action, always showing under the slow manner—these things are all preserved, so that the being grows upon us like a monster, and we come away with the impression that we have been made acquainted with a very disagreeable but a very striking individual whom we can never forget.

Miss Emma Sheridan, who played the part of Therese, made, I think, a generally favorable impression. She has an excellent presence and considerable emotional power. And Mr. John T. Sullivan struck me as a very promising actor in the role of Henri de Targy, mainly because he was natural, easy and human.

The night at the Madison Square was what the people call a sweltering one—the first, in fact, that brought Summer squarely to the senses of theatre-goers, and its effect was visible in the audience; most of the familiar faces were absent. The male habitues hung round the front door, and there was a general feeling of negligence outside that they did not want to disturb by looking at a play.

Do you wonder that the best of us begin to long for the houris at the sea shore?



E. M. HOLLAND.

Last Sunday morning I met a fagged manager an old friend of mine. He looked weary. "Let us get on this car and go somewhere," he said.

"Good enough," I replied.

We kept going till one o'clock. Then we smelt the clover. We got out in a strange, new place. We took a team and plunged into dewy wilderness, where the cat-bird was singing. Nobody knew us. We got a farmer's Sunday dinner at a long, low, red, barn-like house. Camels draughts of buttermilk. We climbed old rail fences, and saw the sun go down from a cleft in the hills.

Moral: If you want to rest, don't consult a guide. Seize the nearest vehicle and keep on going until you find peace.

Of course you will have to take some of it with you, but that is understood.

Joe Arthur has got to his hundredth night, and is packing his trunk for London. Sydney Armstrong tells me she has engaged with him for next season. Good! I mean good for The Still Alarm. Now she can go back to Asbury Park and confine herself to those strawberry shortcakes, than which there are none better—not even Mrs. Potter's.

NYM CRINKLE.

P. S.—Last week Mr. J. M. Hill gave an actors' day at the Battle of Gettysburg, and all the professional people in town became his guests. I have been in the habit of strolling into the Cyclorama building very often, not alone to look at the marvelously effective picture but to see the little dramatic episodes that take place on the platform. A great battle is an awful tragedy, and I suppose this picture is the best representation of the actual shock of war that has ever been made. But after all the real emotion is where a mother points out where her boy fell and where her husband was killed, and then pulls her veil down to hide her tears.

I think this picture gives a very "realizing sense" of the vast gulf there is between the pomp and pageantry of glorious war as we write and talk about it, and the delirious hell of the actual thing with all its waste and wantonness.

I remember my own first experience of the actual thing and the shock of it stays with me yet. We all had an idea that there was to be a great parade, with bands and uniforms and then the war would be over. Our boys marched away with bouquets in their muskets and singing "The Star Spangled Banner" proudly, and we thought only of gallantry and chilvalry and a martial picnic. I believe the most of us had a notion that if the affair turned out disagreeable we'd return.

Well, I was on a gunboat in the Mississippi, patroling at Island No. 10. It was a dreary, uneventful, monotonous existence. Up and down—up and down. The eternal throb of the engine and shake of the paddles and call of the bells as the watch was changed. I laid in the ward-room reading Charles Reade's "Cloister and Hearth." Now and then a distant boom from the woods on shore told of a rebel battery. It was a sultry, languid, wearisome, enervating loaf.

Suddenly one day everything came to an end. There was a deafening crash. Stunned, maddened, paralyzed, I gasped, clutched, picked myself out of dust and debris, deaf and blind. In an instant the ward-room had been converted into chaos. I was stuck as full of splinters as a porcupine is of quills, I was bleeding, confused, only half conscious. My vague impression was that the boat had exploded. I climbed over wreck and through split timbers. One thought grew on me: This would end the war. Under the effect of the shock I could not bring my reason to believe that the nonsense could possibly go any farther. In desperation, like a drowning man, I fought my way way to the deck. Everything was going on just the same. The bell struck, the watch was called, every man was at his post. A shell had struck the deck and gone into the wardroom. That was all. The boat kept on patroling. The same beat of the paddles, the same regular puff of the steam, the same calm, methodical call of the officer—"Clear away rubbish and repair damages."

Then it began to dawn on me that war was serious business, that if we had gone to the bottom another boat would have taken our place, and the beat of the paddles and the puff of the steam would not have been intermitted, nor the patrol stopped.

What was one boat, with its little community, anyway, in a great war?

From that time on I had what we call a realizing sense that it wasn't such a picnic after all.

N. C.

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At the Theatres.

Monday was a sultry evening, and, therefore, a rather inauspicious time to present such a play as A Parisian Romance; nevertheless the Madison Square Theatre was fairly filled, and the efforts of Mr. Mansfield and his company were received with marks of favor Feuillet's play has been somewhat distorted through the fact that a character which was merely contributory to the plot in its original shape has been made the point of focus. When Mr. Mansfield first played Chevrial at the Union Square he was a member of the company there, and his success in this role was simply an interesting incident of the production. The obtrusion of it now is, however, somewhat justified by the fact that the play would have gone the way of many, no better and no worse of its kind, into obscurity had it not been for Mr. Mansfield's vivid impersonation.

As a piece of elaborate character-acting the Baron Chevrial, as played by Mr. Mansfield, presents many points for sincere commendation. The actor's regard for details, down to those of infinitesimal purpose and microscopic effect, if somewhat tiresome now and then, nevertheless betokens a skilfull mastery of the finer shades of simulation. His Chevrial is not a spontaneously interesting characterization; like a piece of Chinese carved ivory, it suggests what a lot of time and labor have been spent upon it. The death scene is broadly and effectively handled, however.

With all its cleverness, when everything has been said, we cannot stamp such an unhealthy exhibition with approval. Much as we may admire the art of the player, we cannot repress a feeling of disgust that it should take this direction. No man or woman is made happier or better by witnessing the paralytic lust of this prematurely aged *roué*, nor is the cause of dramatic art benefited by the purposeless exposition however ingenious, of the abnormal and unclean freaks of human nature. Mr. Mansfield, or any other actor or manager, in catering to a morbid taste, does an injury to the theatre, whose mission is to exalt and divert mankind. People should not be taught that the stage is a morgue or a rival to the Pompeiian Museum of Naples. Its functions should be healthy and humanizing.

Mr. Mansfield had the assistance of a very good cast in the representation. Mr. Sullivan played De Targy with delightful candor and manliness, and Mr. Harkins was a capital Dr. Chesnel. Miss Sheridan easily bore away the honors among the ladies. Her Baroness Chevrial was a thoroughly commendable performance. The blending of sadnes and dignity which the character demands was discernible, while her handsome face and figure and her quiet intensity in the scene with her husband in Act II. combined to excite the audience's interest and sympathy. For her truly admirable treatment of the scene with De Targy, where, under compulsion, the Baroness acknowledges her acceptance of the fortune the latter has sacrificed, Miss Sheridan received the hearty applause of the house. Mrs. Sol Smith acted Mme. de Targy excellently, and Maude White was a graceful and vivacious Rosa Geering. Miss Cameron was somewhat overweighted by the role of Marcelle, to which her ingenuous, maidenly style is quite unsuited. Johnstone Bennett was sufficiently irritating as Mme. de Valmery, and the ballet of the grand opera found a collectively lively and comely delegation in Misses Lockhart, Haines, Haswell and Weaver. The piece was neatly staged. Next week will be the last of Mr. Mansfield's engagement.

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Curiosity to see a new cast in that well-worn but interesting drama The Banker's Daughter, drew a fair audience to the Grand Opera House on Monday night, among whom were noticed many professionals. The piece was tolerably well mounted—at least as well as it could be with the Grand's ancient scenery. To our mind Mr. Kelcey failed to invest the part of John Strebelow with the interest the character is capable of developing. He was hard, unimpassioned and forced; he played as though he felt the part beyond him; his enunciation was metallic and "choppy;" his inflections unrhythmic and strained; he seemed to pose for effect, rather than for consistency; his declamatory paroxysms, while tremblingly earnest, were overwhelmingly unsympathetic and stilted, and failed to elicit approbation, excepting where the lines evoked it. Altogether his performance was a disappointment, for much more was expected from the leading man of the Lyceum.

Miss Cayvan's Lillian had many commendable features and some faults. In the more dramatic scenes she rose grandly and appropriately to every occasion. The picture of her self-sacrifice to save her father from ruin was a tender and pathetic one, while her surprise and despair at her father's deception was a functional display that would have done credit to a more celebrated actress. In the depiction of love, tenderness and loyalty, and the contra passions, hate, surprise and despair, Miss Cayvan stands on an exalted plane, and seems to be able to swerve her auditors in either direction. Her general demeanor at times savors somewhat of affectation and self-consciousness, and she has the reprehensible fault of occasionally speaking almost inaudibly, but these are overbalanced by her earnestness and her unmistakable dramatic instincts, which not only entertain, but charm.

The acting of George Woodward as Mr. Babbage was particularly refreshing, and showed him to be an excellent actor. The Phipps of W. J. Ferguson was somewhat disappointing. He lacked unctuousness and humor, and was physically unfitted to the part. The character bit, Mr. Brown, was done by that capable comedian, John W. Jennings, who succeeded in getting two calls in the middle of acts. A more characteristic portrayal could scarcely have been conceived.

Ethel Greybrooke was lively and amusing as Florence St. Vincent Brown, and gave a creditable picture of the maid, wife and widow. Frazer Coulter looked and acted the mercurial Count de Carojac, though at times he allowed his feeling to get the better of his French dialect, which he unwittingly dropped in the intenser passages. H. W. Montgomery, as M. Montirlais, was more fortunate, retaining his throughout. The Lawrence Westbrooke of B. T. Ringgold was an inoffensive piece of acting—neither strong nor weak. Robert Hilliard, as the discarded lover, Harold Rutledge, was seen to some advantage in the interview with Lillian, but beyond this his performance was tame and watery. The minor characters were tolerably well acted by May Roberts, Agnes Dowal, and Gracie Paulding—the latter a juvenile heroine with much precocity and a loud voice.

The Banker's Daughter will run through the week, to be followed next by Uncle Tom's Cabin.

* * *

Corinne made her bow to a Bowery audience at the Thalia on Monday night. She appeared as Tom-Tom in Arcadia, and if hearty applause is a criterion, she and the piece made a hit. Corinne finds it an easy task to win approval from her audiences. Some few changes have been made in the cast since the company appeared a few weeks since at a Broadway theatre. Henry Learock has assumed his original part of the policeman, and on Monday night was particularly funny. Bertie Crawford played Trumpetta nicely, and sang a love song so as to receive several encores. Pusey and Lester, a variety team, appeared in an imitation of the Erminie thieves, and gave two good topical songs. James Sturges, Newton Chisnell, Charles Fostelle, the Parker Brothers, and the other familiar people created more or less mirth. Arcadia will remain two weeks altogether.

* * *

Brother Against Brother, a melodrama full of human and animal action, was seen at Nibio's on Monday evening by a light and perspiring house. The Leonzo Brothers and two well-trained dogs were the principal performers, and they received plenty of applause from certain parts of the house. The cast was chiefly notable for the presence of Pauline Markham and her husband, Randolph Murray. The piece was well mounted and costumed. Next week, Harry Webber in Nip and Tuck.

* * *

Whoever may be responsible for the version of Dr. Jekyll and Mr. Hyde which was presented at the Windsor on Monday evening, is evidently not anxious that his name should be known. Percy Hunting, who played the dual-role, was evidently creating a character of his own imagination, which made Jekyll at times as objectionable as Hyde. Loduski Young as Florence Jekyll was the only member of the company deserving credit. The rest of the support was of the weakest kind. Many of the people did not know their lines. The audience was small. Dollars and Hearts, a new farce-comedy, will be tried here next week.

* * *

The Still Alarm has made a remarkable record at the Fourteenth Street Theatre. Quite contrary to general expectation its second engagement there has outlasted many newer attractions at other theatres which have come and gone while Mr. Arthur's piece was piling up the figures of its second New York run. Last (Wednesday) evening the one hundredth performance took place. The season closes on Saturday night.

* * *

Nadjy is about having a Summer celebration at the Casino. On the last night of this month the fiftieth performance will take place, and preparations are under way to give emphasis to the event. There is a good deal of pretty music in the piece, but it is rather to the brilliance of the production and the animated variety of a number of the scenes and incidents that its popular success may be attributed.

* * *

That eminently enjoyable *olla podrida* of spectacle, melody and mirth, The Queen's Mate, continues to retain the Broadway Theatre stage. The fiftieth representation took place on Tuesday night and was marked with souvenirs.

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Messrs. Hopper and De Angelis and Mme. Cottrelly furnish plenty of food for laughter in The Lady or the Tiger at Wallack's. The theatre is kept at a comfortable temperature by the cooling machine and people are not slow to taking their comic opera on ice. The piece has only a little time to run now.

A. M. Palmer will give the complete repertoire of the Madison Square Theatre company during its season of five weeks at the Baldwin Theatre, including Jim the Penman, Partners, Saints and Sinners, Elaine, and Broken Hearts. The company follows the Lyceum Theatre company's engagement at that house.

The Theatre's Enemies.

The address delivered by Col. Robert G. Ingersoll before the actors, at the recent anniversary exercises of the Actors' Fund, was received with the utmost enthusiasm, while thousands of professionals throughout the country read THE MIRROR's complete report of it with hearty interest and satisfaction. It was a brilliant statement of the position of the actor and the nobility of his art. Colonel Ingersoll used the occasion also to say that what is known as "orthodox religion" has always been the enemy of the theatre. He pointed out that belief in the peril of eternal pain necessarily involves the renunciation of amusement. He declared that the profession which boasts that Shakespeare was one of its members should feel that no man could claim superiority by reason of belonging to any other. And he concluded with these words: "I do not believe that more generous people exist than actors. I hope you will sustain this charity. And yet, there was one little thing I saw in your report of last year that I want to call attention to. You had 'benefits' all over this country, and of the amount raised, one hundred and twenty-five thousand dollars were given to religious societies and twelve thousand dollars to the Actors' Fund—and yet they say actors are not Christians! Do you not love your enemies? After this I hope that you will also love your friends."

No offence was taken either by the profession or the press—with one noteworthy exception—to Col. Ingersoll's splendid address. That exception was the New York *Times*, which devoted a curious column article to the subject. This protest was more vindictive than vigorous. It breathed throughout a spirit of prejudice and personality which banished it from the field of courteous discussion and robbed it of any argumentative force it might otherwise have possessed. Its controversial assertions were not only expressed with all the ineffectual violence of an unbridled vocabulary—they were in almost every instance erroneous. For this reason, if no other, the *Times*' views are worth passing examination in connection with the eternal discussion of the relations of the Church and Stage.

The *Times*' statement that the speech had "a depressing effect" upon a large number of those who attended the exercises must surprise every person who was in that audience. Depression does not, as a general thing, find expression in unanimous acclaim and deafening applause, such as punctuated almost every sentence Col. Ingersoll uttered Nor is it true that the officers of the Fund invited the representatives of other callings "with a view to submitting, for their enlightenment, the work accomplished by the association." The gathering was formed of members of the Fund and of the profession; it was essentially an assemblage of men and women of the stage, and the entertainment was provided especially for their profit and pleasure. The representatives of the *Times* and other journals were simply the guests of the association.

But these misstatements refer only to the occasion. The *Times* proceeds to make many others of a more important character in an attempted refutation of Col. Ingersoll's arguments. Stripped as much as possible of their circumlocutory abuse, they read as follows:

> A large proportion of the members of the Actors' Fund are communicants of the most orthodox of all churches, the Church of Rome. All these know perfectly well that the sort of "religious sentiment" Col. Ingersoll laveighs against does not exist in intelligent communities to-day.
>
> His remarks about the church were not only out of place, they were untrue. He keeps up the old cry of Chadband and Stiggins when it is known that Chadband and Stiggins lost all their influence before he came upon the scene.
>
> The church is not the enemy of the drama.

THE MIRROR is in no better position to disprove the statement that the majority of the members of the Actors' Fund are communicants of the Roman Catholic Church than the *Times* is in a position to prove it. That is the merest guess-work The description of the Church of Rome as "the most orthodox of all churches" shows a sublime ignorance of religious terminology which is astonishing in connection with a paper like the *Times* When Col. Ingersoll or anybody else speaks or writes of "orthodox religion" all the world, except the *Times*, knows that the severe sects, such as the Methodists, Presbyterians, Baptists, and the others believing in eternal torment for the damned, are meant by the term, which like many, has a popular as well as a lexicographical definition. When an "orthodox" believer is referred to the mind does not revert to a Catholic, Congregationalist, Jew, Universalist, or Episcopalian. To say, as the *Times* does, that the sort of Calvanistic "religious sentiment" which Col. Ingersoll combats does not exist to-day in intelligent communities is a reckless perversion of fact, which we will speedily show beyond the possibility of contradiction. We will also prove, by Chadband and Stiggins themselves, that those worthies are both contemporaneous and pervasive, and that they are backed in their blatancy by certain denominations. Col. Ingersoll said that the orthodox church had always been the enemy of the theatre—he did not include the whole Christian church in that assertion, as the *Times* would have its readers believe

In connection with this subject let it be distinctly understood that it is neither the purpose nor the province of THE MIRROR to take sides for or against Christianity. As a dramatic journal, however, its scope and duty both encompass the question of the relations of the Church and Stage. It was not long since that the hospitality of our columns was afforded to a number of prominent clergymen of various sects for the free expression of their views in respect to the theatre. So long as the stage remains an object for assault from the orthodox pulpit, just so long will THE MIRROR denounce the ignorance and bigotry which inspire such attacks. We welcome the spread of liberality among the clergy; we equally welcome new converts to the theatre. It may be well to say now, and the fact cannot be too emphatically reiterated, that the theatre has not antagonized the church—the church has antagonized the theatre. And here, as elsewhere in this article, the word "church" should be accepted as meaning the orthodox church

The Methodist Church has been, perhaps, the most active of any of the Protestant denominations in its opposition to the theatre and other popular amusements. It is safe to assume that nearly all members of that sect obey the mandates of the bodies that are entrusted with its government. It is a powerful and numerous organization, with its colleges, schools, publishing houses and newspapers. And every influence it possesses has for years been directed against the theatre, and, in fact, against almost every agency that promotes the happiness of man's earthly sojourn.

It is hardly necessary to explain the position of this immense orthodox denomination toward the theatre—its bigoted opposition is notorious; but a few recent examples may be noted. Not long ago a Methodist clergyman in Nashville, Tenn., denounced the [illegible] those connected with it so falsely and viciously that Emma Abbott, who was present, felt it necessary to rise up and defend her calling and the fair fame of the good women of the profession against his outrageous aspersions. As a result of her bravery Miss Abbott was afterwards vigorously abused by the Bishop of that section.

On Nov. 19 last the Methodist Conference assembled at Danville, Pa., passed the following resolutions:

> WHEREAS, The Methodist Episcopal Church, both, has always borne strong testimony against the theatre, and,
>
> WHEREAS, The patronising of theatrical exhibitions by professing Christians has, by recent occurrence been given unusual prominence, and,
>
> WHEREAS, The situation seems to justify an expression of opinion by the Conference; therefore,
>
> *Resolved*, That we are profoundly convinced of the evil character and influence of the theatre and its power as a promoter of irreligion, immorality and vice;
>
> *Resolved*, That we most affectionately and earnestly expect our people to set their faces against this thing as a diversion which cannot be used in the name of the Lord Jesus.

A preacher of this sect in St. Louis named Hubbell, not long ago denounced the stage on the grounds that "the theatre is objectionable on account of its unsavory history; it has an immoral influence upon actors; it exerts an evil influence upon the audience; it is a teacher of degrading and corrupt sentiments; it pollutes the imagination by its scenes of vice and crime; its costumes are of immoral tendency, arousing bad passions and teaching immodesty; it eats away the vital piety of the patrons, and it seriously impairs Christian influence." These arguments were vigorously supported in the St. Louis *Observer* of April 26.

On May 14, at St. Paul, Minn., the Rev. Dr. Munhall preached upon "Theatre-going, Dancing and Card-Playing." He said: "The whole tendency of the theatre is bad. Every play has some mean, skulking fellow, and he is made a preacher. It is a base slander. All theatres ridicule sacred things and religion. You cannot follow Christ into a theatre. Nine-tenths of the plays are immoral, and tend to indecency, if not actually indecent in themselves. If you had rather go to the theatre than the prayer-meeting, you are of the world and an enemy of God. You never knew a spiritually-minded person go to a theatre. The people who indulge in these things have no concern about the souls of the unsaved. These things, particularly the modern dance and theatre have a tendency to unchastity and unholy things." This sermon was commented upon by the St. Paul *Press* "as a powerful appeal to Christian people to resist [illegible] practices which the Bible condemned as inconsistent with a spiritual mind."

But it is not necessary to depart from the liberal atmosphere of New York city to find Methodist clergymen, whose bigotry and intolerance, where the theatre is concerned, outrival those of their provincial brethren. The metropolis contains the same proportion of Chadbands and Stigginses as the outlying sections. The Rev J. M. Buckley, editor of the *Christian Advocate*, and one of the pillars of American Methodism, wrote a book recently in which to gratify his virulent dislike of the theatre. Dr. Buckley says that all pious parsons to a unit oppose the drama—only the indolent and luxuriously inclined furnish ministerial apologists for play going. "The position proper," he adds, "to be taken by all Christian ministers and conscientious Christians, is opposition to the theatre, which he goes on to class with the "unfruitful works of darkness." The Doctor also denounces Shakespeare as obscene and profane.

Even so conscientious and kindly a clergyman as Dr. Deems becomes harsh and fanatical in treating this subject. In an interview, which appeared not long ago in a journal, he argued against the theatre, because "the saloon was an indispensable attachment;" "the profession of acting does not elevate character;" "there is a large number of good people who never go to theatre, but nobody knows a thief, a drunkard, a harlot, a murderer, an adulterer in New York to-day who has not been in the theatre;" "the exclusion of immoral men and immodest women would cause the theatre to disappear," and "any Christian man who doubts the propriety of play-going will be damned if he attends."

Every prominent Methodist preacher at one time or another has blatantly and ignorantly assaulted the stage, and it is safe to say that any clergyman of that sect who should so far forget himself as to treat the question respecting amusements, or advise his congregation to exercise their own judgment individually respecting play-going, would speedily suffer the severest discipline that his superiors could be stow. The attitude of Methodism, as proved by its leaders, is uncompromising hostility to the stage. And yet the *Times* says that Colonel Ingersoll was wrong in stating that the orthodox church is the enemy of the drama!

The Presbyterians are quite as intolerant as the Methodists. Dr Howard Crosby, Dr. T. De Witt Talmage, Dr. John Hall, Dr Henry M. Field, and other equally well-known men who read the Gospel by a light in this city and its vicinity, never lose an opportunity to direct their misguided influence against the theatre in sweeping terms. And these men, it will be conceded, are neither backwoods parsons nor illiterate itinerants; they are the mouthpieces of the sects with which they are eminently identified. The sermons preached against the theatre by these and their colleagues would make an enormous library. The Baptists are similarly addictive in pursuing their senseless prejudice against dramatic amusement. At a meeting of the Baptist Social Union, held in Delmonico's last March, the Rev. Walpole Warren, the Church of England minister who is here to preach at the Church of the Holy Trinity in defiance of our laws respecting the importation of alien laborers, delivered a speech on "the proper attitude of the Church toward amusements," in the course of which he made a fierce onslaught upon what he characterized as "the [illegible] and disgraceful things of which the dramatic boards." Such [illegible] ing's Fame which [illegible] at filthy, evil, immoral and disgraceful [illegible] ever put upon the [illegible] dramatic boards." Such [illegible] ently, in an inter-

[illegible] view, he confessed that he had never seen the play. Herrick Johnson, of Chicago, is another noted preacher who has made the most atrocious and libelous assaults upon the dramatic profession.

But to enumerate by name all our enemies in the orthodox church would be impossible within the confines of an ordinary newspaper article. We have quoted enough to disprove the *Times*' statement that "the sort of religious sentiment against which Col. Ingersoll inveighs does not exist in intelligent communities to-day," and that his remarks about the orthodox church were untrue. Chadband and Stiggins still whine their canting nonsense and their influence has not been lost by any means. Moreover, the orthodox church lets no occasion pass by to show that it is the open and malignant enemy of the drama.

The members of the orthodox church are, as a rule, presumably conscientious and obedient conformists to its restrictions and its mandates There were, according to the last ecclesiastical census, 52,248 preachers in the Methodist Church, all—if they be true Methodists—exerting their influence against play going. The Presbyterians have 9 082 ministers, and the Baptists 18,331, and they side with their Methodist brethren. The communicants of the Methodist Church number 3 775,753; of the Presbyterian Church 1,017,848, and of the Baptist Church, 2,452,878. There are also several millions of children attending their Sunday schools and being taught in them that the theatre is one of the certain roads to perdition.

Bulk these figures, and we find that there are 79 661 enemies of the drama in the pulpit, and 7 246,479 adult recipients of their views in the pews.

And yet the *Times* would have us believe that the orthodoxy against which Col. Ingersoll inveighs is a myth—that the orthodox bigot he excoriates is a man of straw!

It is significant of the enduring strength of the drama in the hearts of the people that there are more theatre goers in the United States to-day than there are orthodox churchgoers, and the reason for this does not proceed entirely from the worth of the theatre or from the inestimable relaxation it provides to millions of care laden, weary citizens. An important factor in the stage's popularity is the growth of religious liberality in our country. With the foundation and rapid increase of new sects, with the conversion of intellectual clergymen and thinking men and women to an enlightened view of Christianity and ethical ideas, the supporters of the theatre have correspondingly multiplied. Such ministers as Robert Colyer, Henry Ward Beecher, Father Ducey, Dr. Houghton, and scores of others have preached and, in some cases, practiced tolerant and intelligent ideas respecting amusements, and the attitude of the liberal and progressive denominations toward them is sympathetic and rational. It is only fair to say that Robert Ingersoll himself, in his crusade against intolerance, superstition and prejudice has also been the indirect means of benefiting the stage.

We appreciate the friendship of the enlightened clergy at its true worth, and, as we have frequently expressed ourselves, we welcome the clerical convert to the temple of the drama. But at the same time we agree entirely with the truth and justice of Col. Ingersoll's remarks, at the Actors' Fund anniversary, in regard to the blind malignancy which now characterizes, and has always characterized, the orthodox church in its position toward an institution which has done more to make man's life happy than any other institution on earth.

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Curtain rises at 8 o'clock and falls at 11:40.

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(Bowery, below Canal Street).
Matinees—Monday, Wednesday and Saturday.
This Week. CORINNE in ARCADIA.
H. R. Jacobs' Third Avenue Theatre will reopen August 13.

The Giddy Gusher.

"And the chiefest of these sins is ingratitude." I believe that's a quotation from the Bible. If it isn't, there are a good many texts between the covers that amount to the same thing. For almost every sin in the calendar there's a sort of excuse—a kind of a paliating row of circumstances can be set up by the offender for every crime but ingratitude. That's the one infernal outcome of internal rottenness that can point to nothing in the past to sustain and nothing in the present to condone.

* * *

You tell me of a woman who is false and fickle, mercenary, given to evil practices, thoroughly unreliable and unpleasant, and some way I can think, "Well, she was weak, under bad influences, wrongly advised, off her pivot temporarily." But for a woman to be generously helped, befriended, absolutely made by a man's efforts, time and money, and yet, when on her feet, can snarl and bite back at the hand that fed her, I have nothing but disgust.

* * *

I have a lump in my throat as big as an Adam's apple every time I think of the Mather business. I remember so well when J. M. Hill first began to make a Roman candle out of that penny dip. He had been cultivating the young woman's genius. He had theories of evolution that were expensive and tedious, but his enthusiasm stopped at nothing. When his attention was first called to this young person, there is no doubt but Mr. Hill really believed her a second Rachel. She was in a walk of life that never would have led to stage triumphs. Her mind was not in the condition to grasp greatness. She was eminently unfitted to fit eminence. Hill went to work to remedy defects. Security from poverty, a restful state of soul and a very comfortable state of body were necessary to the absorption of the great dramatic characters she was to play.

"Go and study some years," said he, "I'll pay for everything. Nothing shall stand in the way of this great genius' progress," said he to me. "She's begun at the beginning to properly feel grand poetic situations. To properly fill beautiful creations a woman's nature must be surrounded by poetry, beauty, luxury and associated with intellectual people."

* * *

This was a lovely, expensive theory, but he carried it out splendidly. He put her with a refined literary family, and furnished money for everything luxurious, while the embryo Rachel unfolded. There were years of this sort of thing. Then the great coming actress was launched, and the boosting and booming that that girl got will never be repeated in the annals of the stage until another J. M. Hill is born.

Long before this the enthusiastic but shrewd manager had discovered, as the heroine of Middlemarch did of Cansabon, that the mind of the great person was not a vast ocean, but an ordinary wash-basin against whose sides one slopped up after very limited navigation, he had discovered that the sonorous tones of the second Rachel were wanting in the quality that moves or thrills, cajoles and conquers. That the presence of the star lacked magnetism—that it was machinery, after all. But he had put his word out before the people and to this girl, and Hill-like he'd stick to his statements till the Heavens fell.

* * *

I'm not starting out to say that James Hill is any better, or squarer, or kinder a man than any other manager; but that he will stick to a contract that is ruinous out of a dogged will and bang away in the face of defeat till the conquerer can't tell if he has whipped his man or been whipped, I'm prepared to swear.

After parading the provinces three dreary years that didn't begin to reap what had been sowed, Mather was allowed to astonish New York, and she did it.

With acting?

Not much. With sumptuous stage-setting, with magnificent outlay of time, money, and talent in the way of gorgeous trappings and beautiful scenic effects.

* * *

A year or so before when Miss Mather had been skirmishing about near New York, Mr. Hill sent for me to go see his star, and I went, and when the curtain fell on the first act Hill came in to see if I was captured, and I began advising him to make a ten years' contract with young Salvini who was playing Claude Melnotte, I believe.

At the end of the second he paid another visit to the box, and I besought him not to lose that young man The third act found me discoursing on the advantage it was to have an artist big enough to cut down—and how impossible it was to piece out one to fit a big part.

By the time the curtain divided us from the last act, I had delivered quite an essay on Italian warmth and inherited vigor, and had elevated Alexander to a niche beside his gorgeous father, and when the performance was ended I thanked Mr. Hill for his kindness to me, and advised him again not to lose Salvini, who was going to be such a remarkable artist.

* * *

We had no talk about the lady. I recognized Mr. Hill's opinion, and he did mine, and most any one who knows The Gusher knows its just as well to say what they don't believe to all the world, but policy not to try it on with her. She seriously objects to being treated as if she was underwitted, and didn't know all about a thing when she had seen it.

So when I saw Margaret Mather, I saw a nice, healthy, pleasant young woman speak all the words set down in the play-book for her, with fluency and accuracy; but I saw no genius, and if Miss Mather succeeds in her present lawsuit she will convince the world during one season that she's a very commonplace actress, just as your truthful Gusher says she is.

* * *

Some time ago in these columns I fairly wept as I wrote of a boy taken from the bedside of a dead father to the home of a young actor. That young fellow had soothed his friend's last moments by saying that as long as he had a home he would share it with the orphan boy. And nobly did the actor keep his word. For years the friendless lad had all that wealth could buy and love suggest. And that boy's gratitude was a delight to me. For once it seemed as if disinterested kindness had met its full return. I gathered in the expressions of his devotion to the father and mother who had adopted him with delight. Once in a while, while I was getting an extra dose of his gratitude, it struck me as being too good to be true. It's so human to take all you can get and think it's your due that this unusual sense of obligation astonished me to the verge of suspicion.

* * *

But I dismissed the thought as unworthy, and went on admiring that little chap and warming up with enthusiasm about him. When the usual thing happened: Adversity overtook the good Samaritan; the road grew ragged under the feet that went willingly on errands of mercy; the clouds gathered over the generous head that planned so much for others' comfort; sickness and sorrow came to abide permanently in the pleasant home of the actor, and dear Tony Hart told me one day that one of the greatest troubles of the many that had crowded into his life was the defalcation of the boy he had taken in and loved.

* * *

I assure you, reading this line, it came to me like a personal injury. That boy, with his sweet, gentlemanly ways, his honest, frank face, his seemingly overflowing heart. He had gone back on the man who had been father, brother, friend to him; who had been so generous, so kind. Now, in the hour when most of all he should have clung to that friend, worked for him, comforted and sustained him, the recreant boy had gone forth for himself, selected a home, found occupation to provide for his own needs, and deserted the man who had fed, clothed and educated him.

* * *

Well, let's talk of something pleasanter. I have had the companionship of three lovely girls the last few weeks, the daughters of Kate Rogers the well-known actress. Very few mothers are so blessed with their children.

Nelly, the eldest, has made a mark in the profession as Eleanor Morretti. She was by all odds the best support Mr. Mantell had in Monbars when he played it at the Fifth Avenue. Kate, the second daughter, has been very successful with Mrs. Langtry the last season, playing under the first part of her name, Kate Florence. And Lilly, the third girl, who always goes with "mother."

During these weeks with the girls I have thought a hundred times that I wished some of the fanatics who prate of the stage and bring up daughters in a moral atmosphere to become scandals in society, could see the charming children of an actress brought up among theatrical things; put upon the stage the first thing; associating with the profession from babyhood; industrious, bright, innocent creatures, as free from artificiality, as full of girlish enthusiasm as any girls I ever met. Altogether lovely in nature and disposition, beautiful, clever girls—your Gusher has had a splendid time with Nell and Kate and Lilly.

* * *

One of them made a remark to me the other day that I transfer to this communication because I'd like to have it heard. We had all been to the exercises of the Fund's big meeting, and one was speaking of the orators, and another of Lillian Russell's charming appearance and ladylike dress, so stylish and so appropriate, when Lilly Rogers—the sage maiden of fifteen—spoke up and said: "I wanted to hear one name mentioned with honor, and though it was alluded to in Mr. Palmer's report it was not generally recognized and applauded as it would have been had Mr. Palmer said Ben Baker instead of "our efficient secretary."

Now Lilly Rogers was right. There should have been a distinct vote of thanks returned to that presiding spirit of the Actors' Fund, Benjamin Baker. That gentle, faithful spirit abiding in rare Ben Baker which gives constant, ardent care to the duties of his office. Why Ben Baker lives and moves and has his being in that organization; he is the head and front of the whole offending.

THE GIDDY GUSHER.

The One I Want.

Flowers! I'm laden with flowers;
Not one of them could I spare.
They are tokens from men who love me—
From men who have queened me fair.
But I hate them, and fret at their clinging,
For the flower I want lies there
In the dust, where the last queen dropped it,
And I want it, I want it to wear!

I want it to wear it and hold it,
And call it my own, if I dare;
It never was plucked for my wearing,
But I want it, and what do I care?
It lies out of my reach, and *I want it!*
Give it to me for my share,
And I'll leap to be stripped of these many
For that one rose I want to wear!

E. V. S.

In the Courts.

MRS. POTTER'S ANSWER.

Before Mrs. James Brown Potter sailed for Europe last week, she was in consultation with her counsel, ex Judge A. J. Dittenhoefer and Franklin Bartlett, and the result was that her answer to Manager Miner's suit, recently brought in the Supreme Court to recover $2,838 40, as a balance due him for money expended for her during her theatrical tour, was prepared and served upon him,

Mrs. Potter had two contracts with Manager Miner, the first for a period of twenty weeks at a salary of $400 per week, and the second for twelve weeks, and by it she was also to receive, in addition to her salary, one-third of the profits. When differences between the actress and the manager arose she was anxious to secure her release. Then opened the dispute regarding what was her second season, whether it ended with the supplemental contract, or whether it was intended to mean the season of 1888 9

It was agreed, after some discussion, that her second season was intended to be covered by the supplemental contract, and then the actress at once entered into a contract with Abbey, Schoeffel and Grau, for the coming season.

By her answer, which she signed last week, Mrs. Potter denies every allegation charged in Mr. Miner's complaint, and denies that any sum is due him from her. She alleges that by reason and in consideration of her entering into an agreement with Mr. Miner on the 8th of last February—the supplemental contract—he released and discharged her from any and all claims that he had or claimed to have against her up to that date As a counter-claim to his demand Mrs. Potter avers that she has fully performed her part of the contract, and all the services required of her, but he has refused to pay her the $400 due for the services which she performed for the week ending June 9, the close of her contract with him. In addition to this she charges that the manager so negligently, unskilfully and carelessly arranged and carried on the enterprise that because of his conduct in this regard, very little, if any, profits were realized. As the contract provided that she was to have one-third of the profits for the twelve weeks' engagement, Mrs. Potter avers that because of her manager's misconduct, she has been damaged to the extent of $10,000 She, therefore, asks that his complaint be dismissed, and that she have judgment for $10,400 against him.

Mr. Miner has leave to reply to Mrs. Potter's countercharges, and will probably do so in a short time.

MANAGER JACOBS VICTORIOUS.

Augustus H. Lane, who claimed to be the assignee of Kate Claxton and Charles A. Stevenson, who had a lease of the Third Avenue Theatre for the term of ten years, instituted proceedings in the Sixth District Court to dispossess Henry R. Jacobs, the present occupant of the theatre, upon the ground that he was there without Stevenson's consent or authority. Lane petitioned Justice Lachman to put him in possession and remove Jacobs.

Upon the trial it was shown that Jacobs has held possession from manager J M. Hill, who, for the past three years, has paid the rent without any question having been raised as to who held the written lease. This fact alone, it was urged, entitled Jacobs to possession.

Judge Lachman last week dismissed the suit, and thus Jacobs will continue to manage the Third Avenue Theatre.

THEODORE THOMAS WINS AGAIN.

The appellate branch of the Supreme Court on Tuesday gave a very interesting decision in favor of Theodore Thomas in his controversy with the Musical Mutual Protective Union, which has been pending in the courts for several years. The litigation grew over the engagement by Thomas, of Felix Bour, as first oboeist in his orchestra. Bour, but a short time previous to his engagement, arrived in this country from Belgium. He was not a member of the Union, because, under its by-laws, no person can become a member until he has been six months in the country. Another by-law of the Union prohibits any member from engaging or playing with a non-member. The action of Thomas in engaging Bour instantly caused trouble, not only in the Union, but also in his orchestra. As he was a member of the Union he was twice fined for having violated the by-laws, and when threatened with expulsion Thomas instituted proceedings against the Union for an injunction to restrain the taking of such action. Thomas contended that he could not find another person in this country competent to fill the position of first oboeist.

When the case was brought to trial a decision was given favorable to the orchestra leader, holding that he was justified in the step that he had taken, and that the by-laws of the Union, relative to the restriction upon members in playing with or engaging non-members, who cannot become members until they have been six months in the country, is inconsistent with the provisions of the charter. The Union appealed from this judgment against it, but has met with no better success. The General Term of the Supreme Court now affirms the action of the lower court upon the point above referred to, and Judge Brady, who writes the opinion of the court, makes some very pertinent remarks in his decision.

"By the charter," says the Judge, "the objects of the defendants were declared to be the cultivation of the art of music in all its branches, and the promotion of good feeling and friendly intercourse among the members of the profession" Referring to the inconsistency of the by-laws with the charter, the Judge writes: "The effect is to create a close corporation, and to force each member of the profession to become a member also of the Union unless he prefers to abandon his callingor seek some locality where he can employ his talents and exhibit his capacity to procure means for his support and that of his family, if he have any. The by-law which requires a residence of six months in the United States before eligibility occurs for election as a member, in view of the restriction contained in the other by-laws, virtually prohibiting him from exercising his calling, is also arbitrary and not calculated to promote that general good feeling and good-fellowship which it was the object of the Union to attain. It is arbitrary for the reason that during the period mentioned the musician is proscribed, unless he seeks some other place where his professional brethren do not present as a formidable barrier to his employment his recent advent to this country. This strikes at talent, capacity, distinction, usefulness, and the enjoyment of a meritorious performance by the public, which is the chief design of music that has charms, in all told, even to soothe the savage breast. There is no response to be successfully made to the charge that such elements are not only against public policy but antagonistic to the right of every man to earn by honest labor, lawful in itself, whatever it will command, whether the laborer, or artisan, or artist, be foreign or native born. It would doubtless be a clever mode of securing perforce, the advantages of a successful union, if from the exclusion from labor of all musicians, not members of the Union could be accomplished; but this may not be done. Unions of a benevolent or protective character should be the result of good feeling and a just appreciation of the rights of others, and not arbitrary or oppressive. The inciting motive to join them should be fraternal and not an apprehension of disaster.

Presiding Justice Van Brunt concurs in the views expressed by Judge Brady, but Judge Daniels takes a different view of the case, and writes a dissenting opinion upholding the Union in the course it took. The opinion of the two judges is conclusive. The Union may appeal to the Court of Appeals, but the case cannot be heard until next October.

Gossip of the Town.

J. K. Emmet will close season at Ogdensburg next Monday night.

Harry Sellers is booking time for McKee Rankin, in the Golden Giant.

Robert Downing closed his season at Rockford, Ill., last evening (Wednesday).

Frederic de Belleville has been engaged to support Clara Morris next season.

Harry Woodruff has been engaged by Gus Pitou for Rose Coghlan's company.

J. J. Spies has been drawn on the Grand Jury and is not particularly happy over it.

F. J. Bindelhourst and wife have left Boston to join the Bangor (Me.) Opera company.

Billy West has been re-engaged by Edward Harrigan for the Park Theatre company.

Eva Mountford spends the Summer with her relatives on Long Island. She is looking for an engagement.

Harry Corson Clarke, last season with the Mam'zelle company, has signed with Vernona Jarbeau for next season.

Carl Alberte treasurer of the Bennett-Moulton Opera company during the seasons of 1885-6 7 8, is at liberty.

H. Rider Haggard's "Jess" has finally been adapted for the stage, and Aimee Hercht will experiment with it next season.

G. B. Bunnell now controls the Hyperion Theatre and Grand Opera House, New Haven; also the Museum Theatre, Buffalo.

Annie Pixley closes a long and prosperous season at Chicago on Saturday night next. She will pass the Summer at her Canadian home.

Nina Boucicault cables from England that she will reach New York on July 1, for rehearsals of the leading part in A Legal Wreck.

Denman Thompson is playing to the capacity of the Baldwin Theatre, San Francisco. The Old Homestead is on for four weeks.

Richard Quilter, for the last five years with Edward Harrigan, and a dialect comedian of prominence, is open for an engagement next season.

J. S. Campbell, manager of the Butler (Pa.) Opera House, is busy booking dates for his popular house. He plays only the best attractions.

Shaefer's Opera House, Canton, O., is one of the most thriving of Western theatres Manager Louis Shaefer is very popular with the profession.

The newly elected officers of the Actors' Order of Friendship were installed at the rooms of the order, in the Broadway Theatre, on Sunday last.

The suit of Theodora Gillert, the premiere danseuse, against E G. Gilmore, for salary claimed to be due, was settled amicably in court on Tuesday morning.

Dr. John P. Pemberton, who assaulted Clifton W. Tayleure, at Long Branch in October last, was tried recently and found guilty. Sentence has been deferred.

Henry E. Abbey is due in Paris to day (Thursday). The result of the Wallack Theatre complications will, therefore, most probably be known here by Saturday.

Charles E Blanchett, manager of Whitney's Opera House, Detroit, arrived in the city on Monday. He will remain here until September, making his headquarters at Randall's.

Edward I. Darling, composer of the Jolly Bachelors, Big Pony, etc., composes songs, dances, incidental music, or operettas. His headquarters are at 239 West Forty fifth street.

Roxey, Ada Melrose's new play, will have a trial production at Asbury Park to morrow (Friday) evening. Should it meet with approval, Miss Melrose proposes to star in it next season.

Manager Emile Boulier, of the Masonic Temple, Louisville, Ky., is in the city, booking attractions for his popular house. He is located at Klaw & Erlangers, 23 East Fourteenth street.

Kendall Weston, for the last two seasons with the Booth-Barrett company, sails for Europe on July 4 Mr. Weston has been engaged for juvenile leads with Robert B. Mantell next season.

Lake Charles, La., is fast becoming a fine Southern show town, and J. L. Williams, proprietor of the Opera House, is booking the best attractions. He is represented here by Henry Greenwall, of the Lone Star Circuit.

The report that Marlande Clarke's Dr. Jekyll and Mr. Hyde company had closed season on June 9, is denied by that gentleman The tour will end about the third week in July, and next season will begin in Boston on August 19.

Albaugh's Holliday Street Theatre, Baltimore, is going through the process of rejuvenation and embellishment. Mr. Albaugh also controls the Lyceum in that city, and the Grand Opera House, Washington. He has an able lieutenant in the person of Samuel W. Fort.

Since his advent at the spacious quarters on Seventeenth street, near Broadway, A. S Seer seems to be getting control of the bulk of theatrical printing, and his establishment is a sort of headquarters for the profession as well. His presses are continually on the jump, and his work is eminently satisfactory.

Sweetser's Grand Opera House, at Marion, Ind., seems to have the pick of the best attractions on the road. It is located in the very centre of the great booming natural gas and oil region of Indiana, and Marion has augumented in population in one year some 5 000; consequently it is an exceptionally fine theatrical town.

The Wife, which was given 239 times at the Lyceum Theatre, will now become a road attraction, the season being booked up to the 16th of May. The dates include nearly all the combination houses of this city. The cast with which the play will be presented will include the extra members of the Lyceum company and others specially engaged.

Shreveport, La., is said to be one of the best theatrical towns in the South, and the new opera house, under the management of Leon M. Carter, is making an excellent showing. His bookings are of the best, and his efforts in providing the best attractions are appreciated by the inhabitants. Klaw and Erlanger represent Mr. Carter's interests here.

The closing of the engagement of His Lordship company at the Standard Theatre on Saturday afternoon, without the Saturday night performance, is the first time in some years that a theatre's attraction in this city has collapsed without playing the full week Had it not been so late in the season it is probable that Manager Duff might have come to the rescue, but his refusal to give the company one half the receipts precipitated the closing.

The Lyceum Theatre's season closed on Saturday night Manager Daniel Frohman began his management here on May 1, 1887. He produced The Highest Bidder, which developed E. H. Sothern as a star. The play ran 109 times until interrupted by the opening of the stock season, beginning for six weeks with The Grand Pink Pearl and Editha's Burglar, both of which were successful The Wife was then produced on Nov. 1 and ran 239 times. This is an excellent showing for the first year. On July 8 the stock company leaves for San Francisco, and in August E. H. Sothern will reappear.

Louis Aldrich, having returned from Europe, is giving all his time to his new play, The Kaffir Diamond, to be produced early in September at the Broadway Theatre. The piece has received much preliminary advertising, and the public are on the tip toe of expectation concerning it The Kaffir Diamond was written by Ed. J. Swartz, of Philadelphia, a writer who has contributed several successful pieces to the stage. Everything that ingenuity can devise in the way of stage effect will be employed in this production When the play goes upon the road two car loads of scenery used in its presentation here will accompany it, so that it will be an exact reproduction. Frank W. Sanger will be the general manager, and Frank G Cotter the business manager for Mr. Aldrich.

Clinton Stewart's adaptation of Antoinette Rigaud will probably be christened the latter par of this week. Rehearsals have been going on for some time at the Fourteenth Street Theatre under the direction of Ben Teal, and everything looks as though the play would have a smooth production on July 2 at the Madison Square Theatre, when Effie Elisler appears in it, together with the following people: May Wolcot, Mrs. Hart Jackson, E. H. Vanderfelt, Frank Weston, Walden Ramsey, Frank C. Bangs, and Harry Eytinge. The piece is in three acts; the scenes are laid in France. Its author is Raymond Deslandes. It was given its first production at the Comedie Francaise on Sept. 30, 1885. Afterward an English adaptation was produced with success by Mrs Kendal in London.

Imre Kiralfy's collossal historical spectacle, Nero, or The Fall of Rome, will be produced at St. George, Staten Island, next Monday; the damage done to his scenery, etc., by the recent storm having been thoroughly repaired. This will probably be the most stupendous production of modern times. The stage alone will cover an area of three city blocks, and the auditorium several acres. The dancing corps will comprise over one thousand persons. It is almost impossible in a brief space to describe the magnitude of the undertaking and the marvelous features of the entertainment. It will have to be seen to get a comprehensive idea of it. As the admission will only be fifty cents, doubtless every man, woman and child in and around New York will visit the great show.

It is said by the provincial press that Dore Davidson's version of Dr. Jekyll and Mr. Hyde is the most satisfying to the audience of any that has yet been produced, for the reason that, unlike the other numerous versions, it has a happy ending, and contains a captivating love story, while it consistently maintains the strong dramatic interest of the novel. Mr. Davidson has been playing the piece with success, and the out-of-town critics are lavish in praise of his personation of the dual role. One writer says 'his picture of the dreary mystery is the evident result of careful thought; he has seized upon its melodramatic possibilities and elaborated them with great skill" Ramie Austin, who supports Mr. Davidson, is an actress of much ability, and has been highly extolled for her effective portrayal of the heroine Mr. Davidson will go upon the road next season with a picked company, and present the piece with new and ingenious improvements over any preceding production.

PROVINCIAL.

BOSTON.

Two more of our theatres have closed their doors since my last letter—the Hollis Street and the Howard, Harrigan rounding up the season at the former on Saturday night in Old Lavender, and Harry Kennedy's co. in Lights and Shadows, making a one night's lap into the present week at the latter. Though coming late in the season, and at a time when it was a hard matter to attract an audience, Lights and Shadows proved a drawing card. The piece is well constructed, and contains several strong dramatic situations. It was splendidly mounted and unusually well played.

Ullie Akerstrom is still drawing excellent houses at the Boston. Annette the Dancing Girl, runs through the present week, and will then be succeeded by Renah, the Gipsy Girl

The Wilbur Opera co. closed a three weeks' engagement at the Grand Opera House on Saturday in The Grand Duchess. This week the attraction at that establishment is John P. Smith's Uncle Tom's Cabin co.

Kellar is still at the Museum, where he will remain for the coming fortnight.

James A. Herne's new play, Drifting Apart, is drawing well at the Park. It is a good piece, though marred by various faults. Mr. Herne seems willing to listen to criticism, however, and made some changes which have decidedly improved it since its first representation.

Items: Roland Reed opens the preliminary season at the Museum in August in The Woman Hater.—The opening date of the Hollis street is announced as August 13, with Clay M. Greene's version of Uncle Tom's Cabin as the attraction.—J. M. Hill's Possible Case follows at the same house, opening Sept. 3.—Manager William Harris, of the Howard, has cabled his partner, Isaac B. Rich, that he has engaged the famous Cicquevelli troupe of acrobats and jugglers from the Royal Aquarium, London, for next season's star co., at a salary of $500 a week.—Professor Bristol's Equescurriculum, or troupe of educated horses, come to the Grand Opera House for three weeks June 25.—The Crystal Slipper, which is having a successful run at the Chicago Opera House, comes to the Boston Theatre Sept. 10.—Annie Bell Hinckley, of this city, has been engaged for the leading mezzo-soprano roles in the Maritana Opera co. for next season.—Oakland Garden opens June 25 with a strong attraction.—Manager Field, of the Museum, has secured Mrs. Burnett's Little Lord Fauntleroy for next season.—The regular season at the Museum will open with The Bells of Haslemere.—Denman Thompson's new play, The Two Sisters, will be brought out at the Boston Sept. 3.—Adam Forepaugh's Circus and Wild West show is announced for June 25 and the week succeeding on the Coliseum Grounds.—James T. Graham, assistant ticket agent at the Globe, died to-day after a very brief illness.

PHILADELPHIA.

Last week I was obliged to drop from the ranks. Weariness and sickness overcame me, and I found myself upon my back. And there I laid while the procession moved on, with only one thought to comfort me, that from the ranks of that superb army of correspondents I never would be missed. Ah! what comfort there is in humility, especially that humility born of experience. But there are some departed moments whose lost value is forever without compensation; and I have awakened from my lethargy to find that the world, with marked discourtesy, continued to move while I slept, and that in the short interim the season of '87-'88 had become a thing of the past. Thus I lost the opportunity of describing the despair of the dudes as the curtain fell for the last time upon The Corsair at the Chestnut. I also lost the chance of telling my esteemed friend, Edwin Atwell, how nearly he came to writing a good play when he penned His Lordship. Think what a loss that was to me. What a splendid opportunity that play presented for a ventilation of views concerning the proper method of constructing plays. What varied emotions His Lordship produced; by the way, what an entanglement of desires. I was painfully uncertain as to which would afford me the most pleasure, to box the ears of the heroine, kick the groom or pound the author.

Lights and Shadows did fairly well at the National, and closed the season at the house. The building has since been torn out, and when rebuilt will probably be the handsomest and best equipped theatre in the city.

Corinne continued to draw well at the Continental Theatre in Monte Cristo, Jr., until last Saturday night, when her season here closed, and the house followed suit.

The Summer season of opera at the Grand Opera House continues to be very successful.

Forepaugh's Casino is doing fairly well, but waiting for warmer weather. I understand that Manager Frank Connelly stands at the entrance every night clad in a seersucker suit mopping his brow and waving a palm-leaf fan. He still wears his flannels, however, safely out of sight. Mem.: Mr Connelly does not use a bandanna, however, for mopping purposes; he is not of that persuasion.

Items: Will S. Rising has engaged Loie Fuller for his Atlantic City season; and also secured Paul Bown and his wife.—The new Opera House at Atlantic City opens this week with Frank Mayo in Nordeck.—Manager Gus Pennoyer is going to learn that beautiful song, "The Light-House by the Sea."—The new Central Theatre is going up very rapidly, and will be much larger than the former building.—Robert Hughes, professionally known as Bobby Newcomb, was laid to rest last week by Philadelphia Lodge of Elks, of which he was a member, in the burial plot of the Lodge in Mount Moriah Cemetery. An impressive Lodge of Sorrow was held.

ST. LOUIS.

The principal event of last week was the Twenty-fifth National Festival of the North American Saengerbund. June 13 was set for the opening exercises, and for three days following two concerts were given daily in the Exposition Hall just vacated by the National Democratic Convention. Theodore Thomas' orchestra rendered the instrumental part of the programme under the direction of Egmont Froehlich. Lilli Lehman-Kalisch, Emma Juch, Adele Aus Der Ohe, Anna Lankow, Max Alvary, Emil Fischer, Paul Kalisch and Emil Steger were the principal soloists. At the Saturday matinee 2,000 public school children rendered four choruses very effectively. Egmont Froelich has received congratulations from all the musical critics attending the festival for the skill and technique he has displayed in conducting the various musical numbers.

Nanon ran out the week at the Cave, and the audiences continued large. Louise Bianchi is very effective in the title role, and Joseph Greensfelder as the Abbe has a chance to display his fine bass voice. The management leave nothing undone to make each opera produced as strong as possible, and will change the book once a week. This week Amorita will be produced, and the dudes are anxiously waiting the debut of Clairette Vanderbilt

At Schnaider's The Bohemian Girl held the boards all last week to appreciative audiences Bessie Fairbairn as Arline was in excellent voice, and "I Dreamt I Dwelt in Marble Halls" was heartily encored. Patti Stone made a hit as the Queen of the Gypsies. John Bell was excellent as Count Arnheim, and Harry Pepper never sang better than as Thaddeus. Ted. Hartman and Fred Dixon took good care of the roles of Florenstein and Devilshoof. Daisy Fischer, the six-year-old daughter of the manager of the Garden, was the infant in Act I. Harry Gordon, fancy bicyclist, gave exhibitions every evening. Mikado this week.

Kensington Gardens has been well patronized this week. Pinafore on shipboard is a success, and is a novel way of reviving an old chestnut Loie Fuller, in good voice, was excellent as Josephine; Dell Kellogg was an ideal Buttercup, and Carrie Tutein was cute as Hebe. George Olmi is the best singing Captain I have ever heard. Will Rising was the sailor lad, Rackstraw W. H. Hamilton was good as Deadeye, while the Boatswain was in the capable hands of William McLaughlin, George McManus looked after the comfort of the patrons, and the opera is booked for a four weeks' run.

CHICAGO.

The Summer season began last week, and two theatres presented their solstice attractions. The Crystal Slipper was produced at the Opera House, and was an instantaneous hit. It is by far the most gorgeous spectacle that has ever been put on an American stage. The dialogue and the acting, such as they were, are good enough for the piece, but it was the scenery, costumes and incidental ballet and specialties that captured the people. Immense crowds have been in attendance every night, and the show is good for the full term of the Summer run. Of the cast Ida Mulle as Cinderella Edwin Foy, Emma Delaro and Tom Martin were the best. May Yohe, while singing the music assigned to her, admirably, is quite unable to lend life and freedom to the part of the Prince. Robert Graham has not yet been able to obtain the true burlesque idea, and so fails to bring out the actual fun of his part On the opening night Voegtlin, the artist, Alfred Thompson, and Manager Henderson were called before the curtain.

Rice's Corsair opened at Hooley's to the largest house ever in the theatre, and seems to please. Every scene and all the leaders in the cast were applauded. The pretty music was frequently redemanded. The show is in for a long and prosperous run.

Annie Pixley has had appreciative but not large audiences at McVicker's, where she has given her admirable performance of The Deacon's Daughter. She remains another week. The McVicker-Lee Comedy co. in The Cavalier 25. A Midsummer Night's Dream is underlined, with McVicker as Bottom.

Harrison and Rogers' melodrama, The Paymaster, has had rather small audiences at the Grand, but the play is full of the sensation features that would please in any other season except when it is hot A second week will be put in and then Steele Mackaye's new play, A Noble Rogue, will be put on for a run.

After Dark has drawn excellent houses to the Haymarket, and it has been put on in better style than has been seen here for a number of years. The Webster Brady co. deserve credit. This week, the last of the season at this theatre, the Mexican Band will give a series of concerts.

The Windsor closed for six weeks with a benefit to the treasurer and press agent. The season was prosperous, and there was a marked advance made in the class of attractions. Mr. Lehnen deserves the success he is having

Convention week will bring with the swarm of politicians a vast number of country folk, and the theatres open will reap a rich harvest

SAN FRANCISCO.

June 5.

Last week being the second or closing of all the attractions at the various houses, it was rather an uninteresting one. *ad valorum.*

Fanny Davenport's season was very profitable at the Baldwin; Daniel Bandmann's correspondingly unprofitable at the California. Patti Rosa enhanced her bank account at the Bush, while Gus Williams lost nothing at the Alcazar.

Girofle-Girofla maintained the income at the Tivoli, but had a valiant competitor at the Orpheum in Queen's Lace Handkerchief. Such is a resume of the week ending. This will probably be a busy one at all the houses, there having been an opening at each last night.

After the unholy and lustful atmosphere with which La Tosca has pervaded the beautiful new Baldwin Theatre, Denman Thompson's Old Homestead came last night as a welcome disinfectant. The house was comfortably filled by a representative audience that thoroughly appreciated this clean, wholesome production. There is everything in such an entertainment that is desirable—pathos, humor, sympathy, music, and some very clever bits of character acting. Mr. Thompson will bring one's tears, and make one smile through them. The reformed tramp, indeed, before the tramp reforms, is an attractive little character painting which reflects unlimited credit upon Walter Gale. The glee songs by the male quartettes, and that pretty lullaby, are in their way musical gems, as delightful to the ear as Whitcomb's gentle presence is to the eye. I trust the season may be as profitable as such excellent work deserves to be. Fanny Davenport follows July 9 in Fedora.

I could not get down to the California, but the critic of the *Chronicle* did, and I quote what he says this morning: "Mrs. D. P. Bowers returned last evening to greet again a San Francisco audience at the California Theatre in her favorite role of Elizabeth in Giacometti's drama of that name. It is not possible to record any more encomiums on Mrs. Bowers' rendition of the character than she has received before, and it is the highest praise to say that she has in no respect deteriorated from that high histrionic standard which she deservedly attained in days gone by. Her performance last evening was fully equal to any former effort of hers, and what more can or should be said? Anita Fallon made her entree into professional life last evening as Lady Sarah Howard, and her conception of the part and her general demeanor bespeak for her a successful future in the arduous profession she has chosen. As the ill-starred Earl of Essex, E. J. Buckley had a part which suited his robust style of acting most admirably. It may be safely said that nothing has been put on at the California recently which so well merits the attention of students and lovers of the drama as Queen Elizabeth, as presented by the co playing there. The audience was more than enthusiastic last night, demanding recall after recall, and showing a high appreciation of the play and players. Mrs Bowers was overwhelmed with applause and floral pieces. If our city has any taste for legitimate drama well performed, Mrs. Bowers' brief season will be a successful one, as it deserves to be.

The cozy little Bush Street Theatre turned a number of people away last night, attracted thither to welcome back Billy Sweatnam, Harry Frillman, and Billy Rice, and to study your New York man, Lew Dockstader. That the old friends received a cordial—furiously cordial—welcome goes without saying. They were buried knee deep in flowers and out of sight in enthusiastic demonstrations of California approval. Sweatnam's "For Ever" captured more favor than any other player or singer. Dockstader's "I Doubt If It Ever Occurs" made him at once a favorite, and bye and bye he may be as well liked as the old ones. Barry Maxwell presented a clever imitation of W. T. Carleton's Ravoy in Erminie. I feel assured the season will be a howling success, as the public is ripe for minstrelsy. Barry and Fay come next.

What a pity Lizzie Evans hadn't gone into the angel business in a strictly business way, and made bona-fide angels of herself, first, then of every member of her co., before she brought them to California. This is the cast: Blossom Jennings, the angel, Lizzie Evans; Jack Kenyon, W. C. Donaldson; Barton Romaine, Will. D. Ingram; Zachariah Peabody, Fred. L. Kent; Teddy Ryan, Steve Corey; Hop Thompson, Alf. Beverly; Alfred Missimer, Percy Broods; Rosanna Brown, Ida Robinson; Milly Thatcher, Alice Weston; and this is what Mrs. Chretien, critic of the *Examiner*, says of the opening this evening: "The audience at the Alcazar Theatre last night was disappointed in the co., the star and the play. Lizzie Evans is rather pretty and has some cleverness, but she is mechanical and crude. Her co is unworthy of serious criticism, and W. C. Donaldson would have conferred a great favor upon his audience if he had, in his assumed character, suicided very early in the play. The play is better than the co., but is neither original nor bright. The house was well filled, as the performance was given for the benefit of Columbia Parlor, N. S. G. W." Fogg's Ferry next week, then T. J. Farron in Soap Bubble, Kate Castleton and Salsburys Troubadours.

The Orpheum was packed to the doors last night to welcome a Spanish opera co. here, direct from the City of Mexico. Chopin's La Tempestas (The Tempest) was seen for the first time here. The dialogue was naturally unintelligible to a great number of the audience, and as the opera was a lyric one, it was less entertaining than others will be. There was some little pretty music in it, but it was a wise provision of the management to change the bill every night. The principals showed musical training and ability The repertoire has seventeen operas, including several French and German ones. The Spanish people were very cordial to the co. last night.

Items: The harpist of Dockstader's Minstrels is a player in all the fullness of the word.—Said Pasha is postponed—wisely, too—until next Monday, 18. Richard Stahl and the Krelling Brothers want to put it on properly, as great expectations must be realized from it.—Charlie Hall, Ben Stern, Jake Gottlob and Joe Levy composed the august body, misnamed "committee," for the purpose of reading the wagon load of acrostics upon Patti Rosa, written by the children of San Francisco, in order to secure a prize of ten dollars. These written by George Tooby and Katie Holmes took the money on a tie and divided. Here they are, George's first:

Pigs may fly when the moon of cheese is made.
And lamb's play fiddles the wolf to serenade;
That day when dudes as gentlemen demean,
Two hills shall rise, nor valley bend between;
In dairy cans will creamy liquid flow
Redundant—when the grass forgets to grow,
Or Keely's motor first begins to go.
Stay! Here, rarer than in wondrous story,
A gem find hidden—our morning glory!

The acrostic of Katie Holmes read as follows:

Pretty lady, would I dare
Address some lines to one so fair,
Telling thee in simple rhyme
The thoughts and feelings of my mind.
I'd wish for thee success through life,
Riches, pleasures, honors rare,
Omnipotent power to shield from strife
Society's sanction ever rife,
A king to claim thee for his wife.

"Soap your bow and bathe the strings twice a day with sweet oil and you can sit up all night and play overtures." This advice is given to a young artist who inquired of the *Call* editor how to play the violin without disturbing the neighbors.—Billy Emerson has leased the new theatre in Market street, and names it the Bijou. He has engaged Bob Eberle as business-manager. He may go still further, as I saw him eyeing that splendid male quartette up at the Baldwin last night.—"Castles in the Air," a new comic opera sold to Edward E. Rice by Kerker, will be produced in this city next Autumn.—Thursday night Vic Duboce, an "Illustrious Noble" of the Mystic Shrine, got up a surprise party for Gus Williams, another Illustrious Noble, and with the wives, daughters and sweethearts of all the other Illustrious Nobles, attended the Alcazar in a block.—After the performance a banquet was held at the Vice Noble's mansion, where mirth and champagne made the evening merry as merry could be.—Alfred Bouvier, representing the interests of Manager Al Hayman and his two theatres, is in New York. If he calls upon you let him sit on the table, eat your scissors, pocket the paste, put his feet in your lap, and spit on the stove. He is just the fellow to allow these privileges to, and enjoy them correspondingly, and draw on me at sight for all the damage he does.—Mr. Bunker, the critic of the *Daily Report*, is home again, and will relieve Mr. High, who has faithfully done the work in the meantime There are a few lines of George Barnes, critic of the *Call*, regarding Langtry and her manager. "It is announced that Will T. Keogh will not be connected with the management of Mrs. Langtry's affairs next season, and that his place will be taken by Walter Lennox, of her present co., one of the best esteemed actors in this country. We are not advised how the change will affect Keogh, but we are strongly inclined to believe it will not be a good one for Mrs. Langtry's interests. Keogh was a bright as well as a responsible hombre, and, for his years, the most extensively traveled man in his profession. He has been Langtry's business man, we believe, since she invaded the American stage, and to his shrewd management as much as to her ability is due the splendid fortune the English actress has accumulated. It was thought at one time the active Keogh would not cut his connection with the Lily until he had taken her to Australia, a country he knows from Hobart to Brisbane. Keogh always believed there was money in the antipodes for Langtry. It is an even wager that the recent enormous gold developments there have led him to hurry back without bothering about theatrical matters. Astralia is renewing her golden youth, according to all accounts." I have looked over the new Baldwin Theatre very carefully, and the only flaw I find is the lack of that little wire on the bottom of the seats for hats. One must hold his lap full of hat, or hang it on the floor. As the work was necessarily hastened for the Davenport engagement, perhaps this little item of comfort is only postponed—not wittingly omitted or abandoned.—Thomas Nast says that when he was ten years old he went to a theatre for the first time, and saw a comedian playing his part. He had such a strong desire to sketch him that his efforts in that direction gave him his artistic bent of mind.—Last night Peter Robertson and your correspondent went around to the Orpheum between Baldwin acts, and, as usual, spent most of our time persuading the door-keeper that we were critic of the *Chronicle* and correspondent of THE MIRROR Manager Walter came to our relief as usual, and scolded his door-keeper. This occurs so frequently I shall rejoice when the present incumbent puts on his glasses and does a little thinking, or when Mr. Walter educates his door-keeper to tell the difference between those who are and who are not entitled to admission.—Billy Emerson goes East for minstrel talent.—Grace Porter leaves this city for Europe in September next, and will remain abroad about two years preparing for the operatic stage.—Nat Goodwin will play a long engagement at the Bush Street Theatre next May.—In reviewing the work in La Tosca, here is a tribute which Tom Williams, critic of the *Post* pays to Melbourne McDowell: "We wonder if the public has noticed how distinctly McDowell has lowered the tone of his Scarpia and degraded his own acting since the opening night. We thought he was too coarse then, but he has been growing coarser ever since. He was a little bit nervous when he began here, but has gained confidence since and has taken to elaborating his work. Now, elaboration is the test of art in its highest sense. A savage will make a powerful sketch with a few bold lines, but never a finished picture. When McDowell drew Scarpia's brutal passion with a few savage gestures and animal growls, there was a vagueness about it that checked criticism, but now that he has filled out the part he shows how little he really comprehends the character that Sardou drew. He makes Scarpia a sort of good-looking Mr. Hyde, and if he goes on in the same line a little longer, it is easy to conceive of him appearing as a clever imitation of Mr. Crowley, the chimpanzee of Central Park. He crouches when he wishes to accentuate his raging passion, claws the air with his hands in true chimpanzee style, makes leaps and bounds and then slinks along like a tiger sneaking through long grass to steal silently upon its prey."—I am told that Denman Thompson makes no contracts, and that managers take his word for the deed. I never heard so before. Perhaps I am stupid in not discerning it, but if it is true I am heartily pleased, for why should there not be as much honor in business methods on as well as off the stage. I honor the man who makes an engagement, says he will keep it, and does so, and if this is true of Denman Thompson, I hail him as the theatrical king of business principles.—Kate Bishop, an actress in Australia, wears a silver bracelet on the left arm night and day. Her only sister locked it there before she sailed for America to get married. The ship went down with all hands, and the key is with the drowned girl.—The rehearsals for Richard Stahl's new comic opera, Said Pasha, are going ahead rapidly, and each repetition more and more confirms every one in favor of the opera and belief in its grand success when presented to the public on Monday evening, 18. As now arranged the cast will be as follows: Said Pasha, Fred. Urban; Hassen Bey, Henry Norman; Toubedad, George Harris; Terano, Arthur Messmer; Hadad, Edwin Stevens; Alti, Belle Thorne; Semer, Georgie Grandard; Punga, Tillie Valerga; Bala Sojah, Adeline Brandon; Serena, Kate Marchi; Plain Musfid, F. Stockmeyer; Ali Musfid and Musfid Ali, Messrs. Latteringer and Peiser.

CINCINNATI.

The entertainment afforded by the Austrian Female Fencers past week at Harris' was notably good, and the attendance attested the popularity of the programme. This week Horace Vinton in The Gold King, followed 25 by John W. Ransome's Across the Atlantic comb.

At the Peoples' Lester and Allen's Specialty co. closed week 16 House closed current week.

Manager Gottbold, of the Standard, presented Damon and Pythias in good style past week, E. S. Laurie in the role of Damon being well received. The support was good. This week the New Orleans Juvenile Opera co. in Mikado, Fatinitza and La Mascotte

Items: The Gorman Brothers' Minstrels will begin a several weeks engagement at Havlin's on July 1. The thousands of visitors brought here by the biennial conclave of the Knights of Pythias assisted materially in swelling the weeks' receipts at Harris', People's and Standard theatres.—Lester and Allen, the specialists, have concluded to dissolve copartnership. Both were the recipients of a benefit 17.—Manager Fennessy, of Heuck's, has apparently cornered the comic opera market for next season. His bookings up to the present date includes the Casino, Bostonians, Carleton and Dunlap troupes.—The Grand's attractions will include Fanny Davenport, Maggie Mitchell, Lotta, Mrs. Langtry, Mary Anderson, Emma Abbott, Scanlon, The Still Alarm, Johnson and Slavin's Minstrels, Mantell, Booth and Barrett, James O'Neill, Robson and Crane, and the McCaull Opera co.—Will Fennessy, of the People's Theatre, contemplates a brief visit to Mount Clemens, Mich.—Harry Rainforth is enjoying himself on his farm at Montgomery, some eight miles from here, and his associate, Bob Miles, is ruralizing at Pleasant Ridge, in this vicinity.—Manager Fennessy, of Herick's, who has been busily engaged for the past seven weeks in entertaining visiting Elks and Knights of Pythias, will Summer in the city.—John Havlin will alternate between Cincinnati and St. Louis during the Summer months.—Willis Granger, of this city, during the past season leading juvenile with the James Wainwright comb., has been engaged by the Boston Museum management for the coming season in a similar capacity.—The Walnut Hills Odeon, one of Cincinnati's most attractive suburban resorts, will be managed by Jas A. Douglass.—The Coney Island of the West, under its new management, is doing an excellent business.—The MacCollin Opera co.'s season will begin July 9th at the Odeon.

BALTIMORE.

At Ford's Opera House last week the Grau Opera co. sang Prince Methusalem to fairly good houses This week Iolanthe.

The Carleton Opera co. in the Merry War and the Queen' Lace Handkerchief attracted good-sized audiences at the Academy of Music. The Drum Major's Daughter this week, which closes the co.'s season at this house.

Items: The Academy of Music closes after this week when Manager Harris proposes to make extensive improvements in the theatre before the opening of the regular season, which will be in the early part of September. Treasurer T. F. Dean, of the Academy of Music, will spend his vacation at his home in Indianapolis.

LOUISVILLE.

Horace Vinton in The Gold King was the attraction at Harris' week just passed, and notwithstanding excessive heat the attendance was fair. The play is familiar and calls for no comment. Co. capable, especially clever work being done by Lottie Forrest. This week The Boston Serenaders and Vienna Lady Fencers heralded as a novelty.

At Phoenix Hill Park, Manager Bourlier, of the Masonic Temple Theatre, inaugurated his Summer season 14th, presenting the New Orleans Juvenile Opera for three nights in really good performances of Mascotte, Mikado and Fatinitza. Other seasonable attractions are to follow. The Hill is a delightful place, admirably situated for Mr. Boulier's purpose. The stage is a gem, the place is popular with all classes, and there should be money in the Summer season scheme.

Items: Selena Fetter is visiting her sister here, and receiving marked social attentions.—Joseph S Eakins, who formerly did much amusement work upon Louisville dailies, now of the New York *World*, was quietly married here 15 He has been charged with having aspirations as a playwright.—George W Thompson, of The Gold King co., is a prominent Elk, and received much notice during his recent stay in consequence.—With the removal of the old bill-stand at the corner of Third and Green streets, another old theatrical landmark disappears. Its broad surface blazoned forth the amusement happenings hereabouts for three quarters of a century or more, and now gives place to a handsome business structure.—Ed and Charley Heverni, city bill-posters, are now occupying new and commodious quarters Rumor says the former will financially back and personally manage Mariande Clarke in a tour of the country next season with Dr. Jekyll and Mr. Hyde and a strong repertoire. Ed. has money, pluck and experience. Mr. Clarke has decided ability. It will be a strong comb.—Manager Osgood, of Harris', will shortly issue as an advertisement of his house a novel base-ball score-card.—A once favorite burlesque actress known to the stage as Mabel Howard, suicided 14. She left John Jack's Adamless Eden co. here and entered upon a wild career, resulting in her death. She was young, handsome, more than ordinarily well educated, and certainly misplaced in life. It was a genuine tragedy.—Horace Vinton makes a favorable showing in The Gold King. Heroic parts, however, are not in his line.—The benefit picnic given by Henry Deitzman, of the New Buck 17, was largely attended.—Mrs. Rachel McAuley, in sombre mourning habiliments, is occasionally seen upon the streets. She is doing congenial literary work, revising and altering plays. She will probably go abroad during the Summer.—In a recent interview with Manager Osgood, of Harris', he gave expression to high admiration of his successful chief, and sensibly pointed out causes for the remarkable revolution he has brought about in amusements. He attributes Mr. Harris' success to knowledge of human nature, strong common-sense and to his having the courage to act upon his convictions, at the same time risking his money.—Little Minerva Adams, of the New Orleans Opera co., received much praise for her work. Manager Bourlier gave the children a picnic during their stay and the little *premiere danseuse* was presented with a medal. She is certainly a pat staking, modest little body, with an assured future.—The heat has little effect upon business at the Grand Central. The house is crowded nightly.—The changes at the fireworks' amphitheatre are noticeable. The old unsightly fence has given place to a permanent and attractive surrounding of the enclosure, and visitors this season will enter through portals bristling with towers and other architectural embellishments. There is every prospect of a successful season which commences July 4.—Charlie Campbell, John Warner and others of the Masonic force, are with Mr. Boulier at the Hill.

JERSEY CITY AND HOBOKEN.

Theatrical affairs are at a low ebb here now, the Academy and Oakland Theatre being closed, and the Hoboken houses slacking up.

Jacobs' Hoboken Theatre has entered its last week of the season with Claire Scott as the star. Next week Harry Semon and W. H. King take a week's benefit, with Roxy as the attraction, and that peculiar tragedian James Owen O'Connor, as a side dish.

Cronheim's Theatre is still running smoothly, although Manager Cronheim is hustling over his new speculation in Coney Island.

Items: Edwin M. Ryan, who lives in Hoboken, has been engaged to play John Mishler, in One of the Finest, next season, under E. J. Hasson's management.—Hunting's Circus comes 25.—Harry Fisher and Ed Marks take a benefit at the Academy, 25.—Al Decker informs me that he is very tired of his engagement with the Aladdin co.—John Hammond, O'Connor's manager, says there is great demand for his star as a Summer attraction.

CLEVELAND.

At the Opera House the past week, William Haworth has appeared in a dramatization of Dr. Jekyll and Mr. Hyde. Haworth shows promise of as good work as his brother Joe. Of course, the dual role was not a masterpiece of acting in his hands, but very creditable withal. The support was rather "Summery." This week Mr. Haworth and co. will be seen in Ten Nights in a Bar-room.

At the Columbia another Jekyll and Hyde was in the field in the person of Mariande Clarke. Clarke was better as Jekyll (which he makes in appearance a sort of Silver King) than as Hyde. However, no praise need be wasted on this actor Ben Hendricks, a young man who speaks through his nose, was also starred as Utterson, but why, I cannot divine Rest of support ranged from fair to bad In this version, which is announced as by Miss Fiorence Gerald, a comic policeman and singing chamber-maid are introduced. Last Tuesday night occurred Manager B. C. Hart's benefit when the new Summer roof garden was opened to the public. House closed this week.

At Drew's Museum this week a living mermaid, a fire-eater, the electric woman and other attractions are announced. Next week the Eden Musee.

The Park, Cleveland and Columbia are closed.—The Cyclorama is doing a good business this warm weather. Scanlan and Carey, attaches of the Cleveland Theatre, took out a variety co. last week to play small fairs The party came to grief at Greenwich.—The Cleveland Cadets will give an amateur minstrel show at the Park.—Mark Lynch is home from a trip with Mrs. Langtry.—Frank Finney, the veteran doorkeeper at the Park, benefits Thursday night.—The Academy of Music is open, but doing little business.—As usual, performers complain that the ghost doesn't perambulate regularly.

NEW ORLEANS.

The performance of poor Fred. Marsden's comedy of Clouds by the Shakespeare Club 14 was to the theatre-goer an oasis in the desert of Summer dullness. The club of late years has almost entirely confined its presentations to Shakespeare's gloomy tragedies, so that its departure into the field of comedy was watched with interest. The performance was really a good one and went far toward showing that the club contains comedians as well as tragedians. The selection of the play was a happy one. Clouds is not a brilliant comedy, yet it is a good one, teeming with bright lines, that contain both fun and pathos. The Stella Gordon of Maud Hall was admirably acted. Miss Hall possesses a fairly pretty face, and a good figure Her voice is strong and sweet. She intends going on the professional stage next season, and will, I think, succeed. C M De Camp as Ralph Randall, and T C. McAndlish as Fred. Town, deserve mention for conscientious work.

Item: Harry Greenwall has posters up announcing the opening of the Grand Opera House under his management early in October. T. W. Keene will be the opening attraction In the meantime the Grand is being thoroughly overhauled.

ARKANSAS.

LITTLE ROCK.

Park Theatre (W. O Thomas, manager): Adelaide Randall and her Bijou Opera co. did a good business week of 15. The Doctor of Alcantara was the drawing card. J. G. Peakes and George Paxton are favorites. Next week the Chimes of Normandy.

CALIFORNIA.

LOS ANGELES.

Pavilion (McLain and Lehman, managers): Lewis Morrison, supported by a good co., gave A Dark Secret week 4 to good house. The same co. will present Dr. Jekyll and Mr. Hyde (Mr Morrison's version), 11-12; A Dark Secret, 13 14, and The Lancashire Lass, 15 17; The Pyke Opera co commence a four weeks' engagement 18. They will play Pirates of Penzance and Iolanthe the opening week.

Turner Hall (Harry C. Wyatt, manager): Dockstaders' Minstrels played to fair houses week 4 This is a fair minstrel co. and the singing is especially fine. The comedians might be improved upon. Daniel E. Bandmann in Dr. Jekyll and Mr. Hyde, 13 14: Barry and Fay, 25

Items: Work on the Grand Opera House is being pushed rapidly both night and day.—T W. Okey, formerly of Columbus, Ohio, will assume the management of Pavilion after July 1.

STOCKTON.

Avon Theatre (Humphrey and Southworth, proprietors): Gus Williams in Keppler's Fortune 14, to a large attendance Bandmann in Dr. Jekyll and Mr. Hyde 18 to fair house. Barry and Fay 23; Morrison in Stranglers of Paris 28.

COLORADO.

DENVER.

Robert Downing in Spartacus Virginius and Ingomar occupied the Tabor stage all the week of 4. His engagement was a notable success, at prices above the ordinary scale The first night Mr. Downing received a very handsome stand of flowers, and there was hardly a performance that he wasn't called to the front three or four times The support was pretty good, and the plays were finely staged. The Troubadours, with Nellie McHenry in the lead, are having a profitable week Frank Blair, a good imitator of Wild West Nate, makes a big hit in his ballet girl act. Nellie McHenry is the same restless—I can't say spirit, for she's decidedly weighty Her efforts at fun-making have always been strained, to my thinking. Week of 18, Fred. Warde in various tragedies. He opens with Galba.

At the Denver Theatre, formerly known as the Musee, Alice Clark, said to have had Boston recognition, etc., is appearing in Divorce, supported by the stock. No complaints can be made as to the business The programme down stairs, which has hung on so long under the head of museum, has petered out. The best seats in the house have been raised to fifty cents.

The business which The Wages of Sin co met with at Music Hall did not tend to strengthen the tottering foundations of the organization, and caused complications of a serious nature, inasmuch as two ladies were said to have been left without money, and applied to the Commissioners for transportation to Chicago. Miss Payn, however, denied it. She said that only one of the ladies, Miss Creighton, was a member of her co., and that she received her salary. The other lady was Miss Creighton's mother. Week of 18, Rentz-Santley co. is at the Hall.

Items: One was almost led to question as to who was starring on the late triumphant tour, Mr. Downing or Mr. Mack Wherever the star's name appeared the manager's was there also.—Gilmore's Band gives the first of the three concerts to-night (Friday) at River Front Park. McMahon's Circus comes 18 for a season as long as it draws.—Chicago men have on hand, it is said, the plans for the $250,000 theatre in Pueblo.—Mr. Dorman, the editor of the *Play* says the publication is mailed to 400 theatres and managers every week.—I could hardly reconcile the Downing of gladiatorial fame with the Downing who used to sing "Here's to you, Tom Moore," in the defunct Tally Ho.—Denman Thompson's regard for the object of the association induced him to give the Humane Society $100, so the *Republican* says. He could afford it, for he made lots of money here.—Sells Brothers' Circus is due July 4.

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): Fred. Warde 13 14 in Galba and Damon and Pythias to very good business.

CONNECTICUT.

NEW HAVEN.

Grand Opera House (G. B. Bunnell, manager): Roswer and Marten's Electrical Sensation performed to fair houses 11-13. In the Curio Hall Hendricks and Schreck's Shadowgrapho excited much interest. The boy managers are truly artists, and give a very amusing entertainment. The season at the Grand closed 11.

Items: Manager Bunnell reports the past to have been one of his most successful seasons. He will spend the Summer at his country seat in Stamford, Conn.—Mr. Van Buren, Assistant Manager of the Grand, expects to spend the early Summer in New Haven, superintending repairs on the interior of the Opera House.

DAKOTA.

SIOUX FALLS.

Grand Opera House (S M Bear, manager): Marion Lowell in dramatic readings 12 to good business. Seats selling well for Nellie Walter's co., which appears at the Grand 18 19. The co. is a favorite here and will do a good business.

DISTRICT OF COLUMBIA.

WASHINGTON.

The houses have been very good at Albaugh's since the opening of the Summer opera season. Prince Methusalem was given last week; Boccaccio will be given this week; Fra Diavolo next.

The star debut of Lavinia Shannon as Lady Audley, in The Mystery of Audley Court, at the National, 15, was a pronounced success. There was a brilliant house, society turning out in force. Many handsome flowers were sent up to Miss Shannon, who was recalled again and again, one of the handsomest being an immense horseshoe from the Elks. Miss Shannon looked as pretty as a picture, wore some very becoming and handsome dresses, and exceeded the expectations of even her most partial friends in her assumption of the part of Lady Audley. She was so good in the lighter portions of the play that I almost feared she had not strength for the heavier scenes, but she did them splendidly. The support was exceptionally good. Charles Hanford, as Robert Audley, did some very fine acting, being natural and easy, though it was his first appearance on the stage in modern clothes. His reading, of course, was excellent He was warmly received. Ida Roff, a clever and sprightly brunette, who has played with Modjeska, Tom Keene and others, was a very charming and graceful Alicia. S. W. Keene was very good as Luke Marks, Isabel Thornton very clever as Phœbe, and the entire cast far beyond the average co. George F. Hinton, one of our clever young "newspaper fellows," assumed the part of Sir Harry Towers only two days before the performance, and did remarkably well. The following is the cast: Lady Audley, Lavinia Shannon; Robert Audley; Charles Hanford; Luke Marks, Samuel W Keene; Dr. Dawson, Thaddeus Shine; George Tallboys, Edwin Travers; Sir Michael, Theodore M. Hardy; Sir Harry Towers, George F. Hinton; Benson, George B Hardy; Servant, Henry James; Pilot, George Hedley; Alicia, Ida Roff; Phoebe, Isabel Thornton; Mrs. Dr. Dawson, Marie Laurance; Miss Touks, Effie Darling; Mrs. Oakley, Nettie Shannon; Miss Morley, Mamie Thompson. Samuel W. Keene was the stage manager.

Cora Van Tassel drew very good houses at Harris' in The Hidden Hand, Leah, and Fanchon. This week Lottie Church in Unknown Clark's Dr. Jekyll and Mr. Hyde next.

Johnson's Family Theatre (Dime) gives a "supplementary" season this week only, with the Empire City Star Specialty co.

Items: Helen Lamont has been spending a week in this city with relatives. This lovely woman and charming singer has so many friends in this her native place, that a week is all too short, keep as busy as she may, to see half of the for even a provokingly short time.—Lavinia Shannon, Giles Shine, Charles Hanford, Ida Roff, Walter Dennis, and several more of our Washington boys and girls, will spend most of the Summer here.—Marguerite Saxton returned from her tour with Marie Prescott about a week ago, and was enjoying the performance of The Mystery of Audley Court, Friday night. Among those who "went back" after the play to congratulate Miss Shannon was Mrs. General J. C Black, who seemed much pleased.—THE MIRROR speaks of Mlle. Nogueiras' "American debut" at the Hoffman House, 4. How about her concerts here at Albaugh's, May 23, and at Congregational Church June 1-2.—Samuel W. Keene painted a large and excellent portrait of Miss Shannon, which was used in the play.

ILLINOIS.

LINCOLN.

Gillett's Opera House (R C. Maxwell, manager): The Blind Boone Concert co. appeared to a small house 12. No other attractions booked.

ROCKFORD.

Opera House (C. C. Jones, manager): Closed this week; Robert Downing in The Gladiator, 20.

JOLIET.

Opera House (R. L. Allen, manager): Mlle. St. Ormond's Parisian Models 11 to crowded house—all men, who seemed well pleased.

INDIANA.

LEBANON.

Browers Grand Opera House (J C. Brown, manager): Felton's Star Theatre co. the entire week of 11th, to only fair business, on account of extreme hot weather. The co deserved better patronage.

EVANSVILLE.

Opera House (T. J Graves, manager): The Mexican Band gave an excellent performance 11, to very poor house.

Item: The possibility of having a new theatre is about assured, the Business Men's Association having taken hold, are pushing the project with vigor.

SOUTH BEND.

Oliver Opera House (J. and J D. Olliver, managers): Gilmore's Band closed the season at this house June 11, afternoon and evening, to crowded houses. Barnum's Circus comes July 21.

IOWA.

CLINTON.

Music Hall (L. F. Benton, manager): The W. A. McConnell Madison Square co has held the boards this week, producing The Rajah, Caste, The Gold Belt and Ticket of Leave Man to well-pleased audiences This theatre has been frescoed in elegant style, lit by electric light, received entirely new scenery, the aisles carpeted, commodious dressing-rooms nicely fitted up, and in Mr. Benton it has a manager of experience energy and tact.

Davis' Opera House (Harry Tate manager): Rentfrow's Pathfinders have played to the same light business at ten, twenty and thirty cents.

Items: The Fremen's Tournament of the State Association held this week has brought quite a crowd, but no such numbers as were expected, and the theatres have not made much money. The hot weather of the latter part of the week has led the people to prefer steamboat excursions or the quiet of home.—Music Hall will hereafter be known as the Academy of Music.

BURLINGTON.

Grand Opera House (John C. Minton, manager): Until within the past few days amusement matters have been void of any signs of life for the past six weeks. Except for an occasional home talent entertainment, the doors of this theatre were not opened during the entire month of May. The advent of the current month brought symptoms of a change for the better, and when the doors were thrown open for Joe Emmet, June 7, a big crowd of hungry amusement-lovers was the result. Barry and Fay, 11, in McKenna's Flirtation, did not fare so well, but nevertheless had a fairly good house. These comedians were unusually well supported, and gave a performance of decided merit Mlle. St Ormond's Midnight Matinee co., a high class variety party, filled the house, 16, giving excellent satisfaction. The co. is made up largely of people who have been with The Night Owls party during the past season Gilmore's Band, 22 will probably be the closing entertainment of the season for this house.

Items: John D. Mishler arrived here here last week, and will remain until Prof. Bartholomew's Equine Paradox, now in quarters here, is ready to take the road, which will be about July 1. Mr. Mishler feels quite jubilant over the prospects of his attraction.

DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers): Gilmore's Band 12, assisted by the Davenport Harmonie, comprising 100 voices, drew a full house at advanced prices.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Robert Downing and co. 12, in Spartacus, to good business Mr. Downing is fast becoming a good Shakespearean actor, though he has much yet to learn. He is strong in many ways, and is supported by a good co. He was three times called before the curtain.

LEMARS

Lemars Opera House (T. J. Andrews, manager): The week has been barren of theatrical events. Nothing new coming until 21—Royce and Lansing Swiss Bell Ringers. Weather too hot and people nearly all weary of life. Thermometer 102 in the shade Wednesday and 98 to-day.

DES MOINES.

Grand Opera House (W. W Moore, manager): Robert Downing in Gladiator and Virginius 15-16 Gilmore's Band, under management of the Philharmonic Society, came 13, with matinee, packing house both afternoon and evening. Helene Mellini (in private life Nellie Milligan), whose home is in Des Moines, while here received a hearty welcome from her numerous friends.

Foster's Opera House (William Foster, manager): Midnight Matinee 20 Treasurer Cud. Given is still in New York booking for coming season.

Capital City (Joseph Barnes, assistant managers): May Bretonne Comedy co., booked for 11-17, went to

pieces before reaching here, which left the house dark. Souther's Comedy co. 18-24.

KANSAS.

WICHITA.

Crawford Opera House (L. M. Crawford, manager): The Irene Worrell Comedy co. concluded a week's engagement 9, having played to fair business.

Garfield Opera House (Fred. Robbins, manager): This house was opened as a Summer theatre 11. The Waifs of New York being the opening bill. May Smith as Bob scored a success, and was ably assisted by Dave McCord, Jules Garrison, Viola Moone and other popular favorites from the late Museum stock co.

Main Street Theatre (Walter Ellis, manager): This popular house has been doing a very good business. The California Detective is the bill this week.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Eunice Goodrich and co. opened 11 in Pearl of Savoy to good business. The plays presented so far are Dad's Boy, Wanted—A Husband, A Straw Man, and Zizi the Actor's Daughter. The co. does not appear to as good advantage in the opening play as in some others. Business has not been as large as they deserve. It is a 10 20-cent co., but they have some very good people. Templeton's Opera co. comes 18 19. George W. De Haven's Show has been drawing fair crowds last half of the week. A very fair ten-cent show.

TOPEKA.

Opera House (L. M. Crawford, manager): James H. Wallick in Cattle King and Bandit King 11-12. The star and his methods are too well known to demand any criticism, and his support was adequate to all demands. The introduction of his trained horses was quite an effective point in the plays, which are good enough for those who like them. The houses were well filled.

Grand Opera House (E. H. McCoy, manager): The only event of the week at this house was the testimonial benefit tendered to Addie Irene Jewell, the talented leader of the orchestra, 14. The programme, a roster of almost all our prominent local talent, was long and interesting. Marshall's Military Band, forty strong, was one of the principal features, and among the many solo artists in the band, F. A. Lescher on the piccolo and A. W. Lacy on the cornet were most noteworthy. In addition to the band, Misses Jewell and Marie Norton, violinists; Tinta Fuller, soprano, and a host of others too numerous to mention, combined to make up a programme that was really worth double the money asked, and made the affair a big financial as well as an artistic success.

Item: A ten-cent circus, alleged to be Howe's Great London Circus and Stubb's Wild West Shows, has been delighting goodly crowds during the week on the Court House Lot. They gave a pretty good show too, and one certainly worth the small amount of admission.

MAINE.

BATH.

Items: May Robson, of the New York Lyceum co., is visiting in this city.—Manager John Stetson and wife are in town inspecting their yacht Sapphire, which will be ready for sea in two weeks.

MASSACHUSETTS.

NEW BEDFORD.

Arenic and Aerial: Miller and Freeman's Circus gave four entertainments 13-14 to very good business. The show is worth the admission charged, but the outside exhibition by Professor Charles E. Colby, of this city, set the people wild with its daring. Hardly a person here believed that he would attempt the advertised feat of jumping from a baloon three thousand feet in the air with only the frail support of a small parachute, which might or might not open sufficiently to bear him gently to the earth. Some ten thousand people witnessed the complete vindication of the Professor's nerve and courage, and the sight was one that will long be remembered. A comical feature of the performance was the landing of Mr. Colby in the potato patch of an aged Portuguese woman, who can understand but little English. He just struck the roof of her dwelling, and then slid gracefully, but with considerable force, into the future prospects of several hills of potatoes. The old lady began berating him in her native tongue and loudly called for damages. Through an interpreter she was finally quieted by the application of a five-dollar note. Another woman, who does not read the papers, but who believes firmly in the second coming, saw the Professor in his gorgeous array descending apparently from the heavens. She at once dropped upon her knees and prayed fervently for mercy for her shortcomings. Professor Colby and his partner, Professor Ned Hathaway (now suffering from a broken leg), promise something next year that will startle the world by its boldness and apparent risk. They are reticent about giving details, but say the feat will be accomplished a mile in the air. From all that your correspondent could learn by judicious pumping, the act will be something like this: The two will be fitted with a pair of enormous wings, each having one of them fastened to a shoulder. The will mount to the heighth of a mile in their balloon, and grasping each other by the arms unencumbered, will fly softly to the earth. This is partly imaginary on my part, but I think it will closely approach the truth

Forepaugh's advertising car was in town last week, and the great showman's handsome features are spread upon all the bill-boards far and near. The show comes July 7.

Items: The President's charming wife will again visit Marion this Summer, and it is said she has hired a handsome cottage there belonging to a New Bedford man. Mrs. Cleveland is a regular subscriber for THE MIRROR, which shows that she has excellent taste.—THE MIRROR is the only dramatic paper that disappears entirely from the news-stands in this city during the hot months—a proof that the professionals in New Bedford are not all jays.—Roland G. Pray, business manager for My Aunt Bridget, is Summering about two miles from the city on the beautiful Acushnet road.

SPRINGFIELD.

After three minor troupes, whose one ring was their principal merit, within a month, came Forepaugh's Show 13. Patronage was immense, and the exhibition quite up to the usual Forepaugh-Barnum standard.

Stage Splinters: No more circuses are booked here this season, owing perhaps to the fact that our license fee is the steepest in the country.—During Forepaugh's afternoon peformance an intoxicated spectator got into a dispute with Harry Taylor, one of the employes. At last, nettled beyond endurance, Taylor struck the man a moderate blow. In falling he hit the seats and died immediately. Taylor foolishly fled and has not as yet been captured. Much sympathy is expressed for him here. His father, now boss canvasman, has been with the show twenty years. Mr. Forepaugh offers him any amount of bail and has defrayed the murdered man's expenses besides giving his widow a sum of money.—Mora is suddenly announced at Gilmore's for week of 18, in repertoire.—Stage manager Eugene Presby, of the Madison Square Theatre, is to spend several weeks with his parents at Florence this Summer.—The Wilbur Opera co., of over fifty, made its journey from Boston to Cincinnati in the palace car "Susie," passing through this city.—O. H. Dickinson and Belle Fiske, both of whom have done such capital amateur work at the Casino, are to be married next week.—Dr. D. is a nephew of Postmaster-General D. M. Dickinson.—The Casino is to have a new act drop soon.—Prospects for next season are excellent. Building has not been so brisk for several years, and business is good.—The State fair and industrial exhibition here early in October promises to be a big affair, and will draw largely on all New England.

TAUNTON.

Delevan's Ten Show 11-12 to big crowds, giving a very good performance for the money—ten and twenty cents. Miller and Freeman's Circus pitched tents 15, showing to large crowds, both at the afternoon and evening performance.

HOLYOKE.

Forepaugh's Circus drew large crowds afternoon and evening of 14, fully 25,000 people in attendance. The programme presented was generally meritorious, the trapeze work of the Eugenes and Willie Tournour being undoubtedly the finest ever seen in this city.

Items: I am under obligations to Adam Forepaugh and Col. Dirges, who has been in the former's employ for twenty-two years, for favors extended.—Frank Holland will spend a part of the Summer at his home in Phenix R. I.—The Bennett and Moulton and Wilbur Opera cos., and the Moulton Dramatic co. were omitted in the last issue from my list of companies playing week stands here.—Kate Partington, whose Topsy is by all odds the feature of Abbey's Uncle Tom's Cabin co., introducing, as she does, songs and banjo solos, will close her second season with this company on the 23d and will immediately retire to her home, "Topsy's Retreat," Medford, Mass., for the Summer.

LYNN.

Music Hall (James F. Rock, manager): Zo-Zo 9-10 to fair-sized houses. This closed its season, which opened Sept. 5 and also our regular season, which opened August 22

Items: George H. Adams will open August 10 at Cincinnati.—Point of Pines opened to-day (17).—Willard E. Simpson will go with Si Perkins next season.—Mrs. Hillman and daughter, of Price Webber's co., are at home.—Miller, Stowe and Freeman 30

LOWELL.

Music Hall (A. V. Partridge, proprietor): Zo Zo closed the season 11 with a light house. The songs were all new and the specialties pleasing.

Items: During the Summer many needed improvements will be made in Music Hall and a new asbestos curtain will be hung.—Forepaugh's Circus July 12.—The Musee is closed for the hot spell, and will open Sept. 3.

FALL RIVER.

The Miller-Freeman Circus was here 11-12, and drew a full tent the first night, but the other three performances were but fairly attended. A fair show is given for the price of admission. They advertise the largest and best circus, with the most stupendous menagerie on the road. The latter is composed of seven cages and two elephants. Professor Ned Hathaway is advertised to descend from a balloon with a parachute. He was not with the co. here, but they went through the farce filling the baloon, and then having an accident happen to it. During the last night an attachment for $1,000 was put on the concern by a woman who was injured by the breaking of a seat here last Summer. The co. settled, but, it is said, for a smaller amount than was claimed. They have had hard luck ever since they started out. Two railroad accidents have fallen to their lot, and bad weather has killed business. Delevan's Circus came 13 for a four-day stay, but owing to change in their route they will prolong their stay into this week. Business has been fair. In order to keep from being annihilated by the larger concerns they have had to change their dates all over. Forepaugh's Circus comes July 5, and he heads his advertisements with this egotistic sentence: "After the minnows comes the leviathan."—Manager Burrell came home the last of the week from Hyde Park, Mass., where he has been staying for the past three weeks, much improved in health.—Mrs. Langtry plays the one night stands in New England next September for the first time. She and Henry E. Dixey wanted the same date here, but the Lily got it.

MICHIGAN.

DETROIT.

The Alterange benefit given at White's Grand Theatre was a highly successful affair, and the recipient has ample reasons to feel proud and gratified at the heavy attendance. Ida Van Cortland, supported by the Tavernier Dramatic co., presented the comedy-drama, Caught in a Web, and although the piece is quiet and free from any striking scenes, she effectually demonstrated the fact that she has considerable talent and an easy and pleasing stage presence. The support accorded her was all that could be desired. A. D. Beebe, as Luke Fluffy, made a marked impression, and the Captain Barnaby of Albert Tavernier and Rev. Bruce Fairfax of Clarence E. Holt were excellent bits of character acting. The performance, taken as a whole, was decidedly enjoyable. Nothing announced for coming week except local engagements.

At the Detroit local concerts and lectures were the sole attractions of the week. At Whitney's the joint benefit given E. J. Rowe, treasurer, and D. S. Ward, advance agent, on Saturday evening, called out a large gathering of the friends of the two beneficiaries. The programme presented included two farcical sketches entitled A Kiss in the Dark and Big-Foot Wallace, several musical selections, and a number of song-and-dance and specialty acts. Owen Fawcett, Edward Weitzel, Alice Taylor and Maud Harris assisted in the first-named, and were warmly applauded. Messrs. Cameron, Loder, Morton and Hasson were the active participants in the second farce, and produced considerable merriment. The entertainment was pronounced highly satisfactory by all who attended. No announcements for next week.

Items: The coming benefit to Alice Ives at the Detroit Opera House, 25, promises to be a notable event, as the friends and admirers of the plucky little lady are booming the affair in good style. "Maybe," a new song composed by Eva Best, will be sung at the benefit by Stella Shoecraft, one of the leading participants.—Barnum and Bailey's Show is billed here for July 2, and if they present all the attractions advertised will draw enormous crowds.—Wonderland catches the multitudes these hot days, and the attractions presented are amusing and instructive.—The Battle of Atlanta still does a heavy business, and with the Summer excursions that will shortly ensue, will rival the successful business of the preceding years.

BIG RAPIDS.

Opera House (C. H. Milner, manager): Been closed all the week. Grand concert co., June 18; Frank Tucker June 21st.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Nerrajo the opera composed by a Kalamazoo lady and gentleman, was repeated 12.

Items: Draper's U. T. C. co. has been giving a performance under canvas 14 15-16.—Melville Sisters went to pieces in Battle Creek.

GRAND RAPIDS.

Powers Opera House (Fred. G. Bergers, managers): The season is closed at this house, and, with the exception of a few scattering bookings, will remain so until September. Newton Beere 28.

Redmond's Grand (C. H. Garwood, manager): E. T. Goodrich has pleased fair sized houses this week.

Items: Katharine Walsh is at her home in this city. Chas. Erin Verner, for whom Miss Walsh has acted as leading lady during the past season, is also summering here, and will, on June 25 and 26 assist in a benefit to be tendered Miss Walsh.—C. H. Garwood, who has so successfully managed Redwood's during the past season, will also direct the affairs of Powers for Mr. Berger next season.

MINNESOTA.

ST. PAUL.

The regular season at the Grand Opera House closed June 13 with a complimentary benefit tendered to Mrs. L. N. Scott, of the management, by her many friends and a large volunteer corps of local talent. The house was crowded to the foyers by an appreciative audience. An interesting and varied bill was presented by the best local dramatic and vocal talent in the city, opening with the St. Paul Ideal Minstrels, forty-five members, followed by a grand ballet; Mae Murphy, Hattie Brush, Mrs. N. E. Fuller in vocal selections; dramatic scenes by Mr. and Mrs. G. W. Cory. The Garrick Dramatic Club presented Lend Me Five Shillings in a very creditable manner. In the cast were volunteers from the People's Theatre co., Linda Dietz, Lisette Le Barron and Chas. Stanley. The role of Mr. Golightly was finely played by Charles W. Farnham. The piece was well played throughout. Many floral tributes were handed to the participants during the evening. The entertainment proved a great success and a large return for Mrs. Scott. The past season at the Grand has been the most successful and profitable one since the house opened.

People's Theatre (C. J. Wilson, manager; L. W. Walker, bus. manager): Forsake Me Not by the regular co. This bright, cosy and beautiful house, with a seating capacity of eleven hundred, was opened to the public on the 11th. A brilliant audience filled the boxes and every seat—a representative St. Paul audience. Before the play began Mayor Smith advanced to the front of the stage, and in a neat speech, formally opened the house. He said that there was every evidence that the people of St. Paul appreciated the enterprise shown in the new resort, and called upon them to support it. The decorations of the house are simple, yet neat and artistic. There is a quiet harmony and neat finish throughout—a finely arranged auditorium and stage. Harry G. Carter, the architect has done himself credit. The finely-painted curtain and scenery by Albert Bender, scenic artist, well deserve mention. The domestic drama, Forsake Me Not, by Charles Coote and R. F. Cotton is an interesting story, neatly told, as presented by this very excellent co. A. S. Lipman, an old favorite in St. Paul, a painstaking and gentlemanly actor, rendered his role finely. Linda Dietz has a frank, expressive face and eyes, and possesses rare personal magnetism. She played her role in a neat, graceful and effective manner, making a favorable impression. Ada Deaves, a bright, sparkling soubrette, assumed her part in a manner that quite won her audience. Mary Myers' sweet face, pleasing and conscientious acting, ever make her a welcome favorite with St. Paul audiences. Lisette Le Barron is an interesting actress, and does her work well. Charles Coote, as the English swell, was inimitable, and kept the audience merry. Myron Calice well-played his role; Harold Russell, R. F. Cotton, Herbert Ayling and Charles Stanley lent competent support. Many beautiful floral tokens were handed over the footlights. The play was finely staged, and the performance a decided success and greatly applauded. After the performance the members of the co., a few of their friends and representatives of the press, enjoyed an elaborate banquet tendered by the management. L. W. Walker, the business manager, was presented with a handsome gold watch and chain, and Harry G. Carter, the architect, was the recipient of a smoking set and silver water-pitcher.—Philip Bayard gave a most artistic imitation of Dixey at Mrs. Scott's benefit at the Grand, and his singing of "It's English You Know" was a pronounced hit. He is now playing small parts at the People's Theatre, and will undoubtedly make his mark in the near future. He has talent, and the capacity for hard, conscientious work.

MINNEAPOLIS.

Grand Opera House: This week has been remarkable by the reappearance before the footlights of George M. Ciprico, who ten years ago was suddenly cut off from a brilliant career by a draught of carbolic acid taken by mistake for water. His reappearance was as Hamlet, and in spite of his wretched support (local) he performance was a most pronounced success. His interpretation is on the Fechter order, and in some passages, notably the soliloquy, he rose to positive greatness. Audiences very enthusiastic.

People's Theatre: Frank Deshon's Star Opera co. in Chimes of Normandy drew very large and appreciative houses. Deshon, as Gaspard, acted better than he sang. Chorus work unusually good.

WINONA.

Opera House (George B. Russell, manager): Annie Pixley made her first appearance in our city 7 in The Deacon's Daughter to a crowded house. The play only gives Miss Pixley a chance to display to an advantage her talents for singing and dancing; it has no other merit. The support was fair. Miss Pixley received three recalls before the curtain. Two Johns 21.

DULUTH.

Grand Opera House (John P. Condon, lessee and manager): Roland Reed gave Cheek 11, and The Woman Hater 12, to fair business. The latter play is new to us and took immensely. It is the best comedy that we have seen this Winter. Mr. Reed shows at his best in this play, and elevated the audience to the verge of hysterics. His co. was good. McIntyre and Heath's Minstrels 13-14, to poor business. They were unfortunate in coming at a time when everybody who could get away had left town in order to see a tremendous log jam up on the St. Louis River, some twenty-five miles away, and the last night of their stay they played against Sells Brothers' Circus. The Two Johns Comedy co. opened 15, to small house. Show only so-so.

MISSOURI.

KANSAS CITY.

Music Hall Garden: Thomas' Opera co. opened 11 in Girofle-Girofla to good attendance, which has continued throughout the week. The co., as a whole, is strong, the chorus especially, singing with animation and musical precision. Marie Rae, who sang the dual role, made a hit. Her drinking song has never been sung better in this city. She has a very graceful presence, and makes a good deal of her part. Miss Brett as Piquita was very pretty, and Messrs. Maas, Gilbert, and Mansfield sang their respective parts well. Olivette will be produced next week.

Ninth Street Theatre: This popular theatre closed for the season with the Rentz-Santley Burlesque co. The house was crowded every night. The specialties are all good. Some of the lines in the burlesque should be eliminated; they are too broad for respectable audiences and for respectable theatres.

Items: Mr. Little, assistant treasurer of the Coates Opera House, has been appointed treasurer of the Gilmore concerts at the Exposition.—Frank Plaisted, the Gillis Opera House's gentlemanly door-keeper, is acting in the same capacity at the Music Hall Summer Garden during the opera season. The Gillis' ushers are also at the Music Hall for the season.—Signor Bona, the musical director of the Thomas Opera co., does not work for the money that the position brings him, but merely to satisfy his love for occupation. Several years ago, when here with Mapleson, he purchased the Northeast corner of Tenth and Walnut streets for $3,000. A few days ago he was offered $800 a foot for it, but declined to sell. He says that in a few months he will receive quite a large sum from his father's estate in the old country, with which he will erect a magnificent building on his lot. He also owns valuable property in several large cities, and receives quite a large income every month from over the sea.—The Eden Musee, under the new management, opened last Monday, and has been drawing splendid houses. All nauseous freaks and disgusting performances have been eliminated under the new management, and a splendid entertainment is given.—The Ninth Street Theatre is to be completely overhauled.—The work on the Coates' house is progressing favorably.

MEXICO.

Season has closed here. Following is a very brief description of G. L. Ferris and Son's new Opera House, which is being erected here: Size of building, 105x56; auditorium, 53x60, stage, 36x53; width of stage opening, 30 front; height of opening, 24. The auditorium will seat 1,250 people; good opera chairs, electric light, heated by steam and carpeted throughout. The house will be completed by July 15. The managers would like to hear from first-class attractions. Barnstormers and fly-by-nights will be strictly tabooed.

MONTANA.

BUTTE.

Grand Opera House (John Maguire, manager): It has been a phenomenally dull Winter here in the amusement line, but the Spring attractions are many and good. Following is a list of bookings to date: McKee Rankin, Thomas Farron's Soap Bubble, Bishop's Muggs' Landing co., McIntyre and Heath's Minstrels, Gus Williams, Lewis Morrison, Riley and Woods, Saulsbury's Troubadours, Louis James and Marie Wainwright, Gustavus Levic's co., James Grismer and Phœbe Davies, Rose Harrison, Emma Abbott, and Mrs. Langtry.

NEBRASKA.

NEBRASKA CITY.

Opera House (W. D. Sloan, manager): Two Extremes co. 13 14 to fair business. Audience somewhat disappointed, as it was led to believe by advertisements that the Two Extremes was a laughable comedy instead of a mixture of mind-reading, sleight-of-hand and rope-walking, all of which, however, was passably good.

Items: Nebraska City suffers by being quoted in some theatrical directories as only having 4,500 inhabitants. The city contains about 10,000 people, and while the theatre is not what it should be, good companies always meet with substantial support.

HASTINGS.

Kerr Opera House (Dave Taggart, manager): Salsbury's Troubadours presented Humming Bird 9 to a fair and quite enthusiastic audience. The play is decidedly weak, but Nellie McHenry's vivacity made up for literary defects. She was given repeated encores. Blair's impersonation of Joseph Brass could not be improved upon. In fact the entire co. was well received, and gave satisfaction. Robert Downing in Spartacus the Gladiator 11 was greeted with only a fair house. Downing seemed to meet the expectations of his audience. The leading support was strong, but some of the minor parts were very weak. Miss Earl and Miss Crossman each played exceedingly well. The play's settings were fine, and helped produce a good effect.

Barry and Fay in McKenna's Flirtation kept a small house in an uproarious laugh 14. Owing to the extreme warm weather and the rush of other attractions this week they did not have as large a house as they deserved. The entire co. received numerous encores throughout the evening, and Messrs. Barry and Fay and Susie Allen were especially well received. Gilmore's Band 18; Sells Brothers Circus 29.

Item: Gilmore will give an open-air matinee at the Fair grounds, and give his evening concert in the Opera House. Large crowds from surrounding towns are expected to see this attraction.

LINCOLN.

Funke's Opera House (Crawford and McReynolds, managers): Saulsbury's Troubadours, sans Saulsbury, were here 8 and played the Humming Bird to good business. Barry and Fay 13 in McKenna's Flirtation, but the extreme warm weather lessened their receipts. Wallick's Cattle King co. will be here 16.

Nothing has appeared at the People's for three weeks, and no attractions are booked for next.

OMAHA.

Opera House (Thomas F. Boyd, manager): Barry and Fay in McKenna's Flirtation 12, an irresistibly funny portrayal of high life in Harlem Heights, received by a large house.

The mantle of the kingly McCullough has fallen on a worthy successor. In The Gladiator all we old-timers went to criticise and draw comparisons with our ideal Spartacus, and the critic finds naught but strongest words of praise for Robert Downing, who met with most flattering reception from fashionable audiences 13-14: Cinderella 18, week.

Grand Opera House (J. D. Jones, assistant manager): Gilmore's Band 14, with the thermometer in the nineties, drew fifteen hundred to the matinee, and twenty-five hundred to the evening concert. Two programmes of unquestioned worth were exquisitely rendered, their appreciation winning encores for every number. This was a red-letter day for the Grand. The house will be closed until 25 when the Eunice Goodrich Dramatic co. are billed for eight nights.

People's Theatre (J. J. Sellen, manager): Nothing to complain of in the matter of large houses.

Eden Musee (J. E. Sackett, general director): A veritable gold mine for its owners.

Items: Sells Brothers' Circus will be in Omaha for two performances 26.—The advance agent for Barnum is here arranging for a later visit.—Thomas F. Boyd, manager Boyd's Opera House, has gone East on business, and will be during the last week of June at Klaw and Erlanger's, 23 East Fourteenth street, New York.

NEW HAMPSHIRE.

DOVER.

City Opera House (George H. De Meritt, manager): Zozo, the Magic Queen, with its gorgeous scenery, fine appointments and pretty young ladies, played to a fair house 11. Of the principals special mention is due the vivacious little Toma Harlan, George H. Adams as Knowall and Joseph M. Doner as Donavan, the Cork man. Mr. Doner made a great hit in his character.

Item: The season, which has been quite successful, closed 11.—I wish to extend my thanks to Manager Demerit for courtesies.—Manager Frank, of Zozo, invited his party to witness a ball game here on the Dover grounds.

EXETER.

Opera House (J. D. P. Wingate, manager): Mora and her dramatic co. closed the regular season at this house last week. Friday evening this pleasing little actress was met at the stage entrance as she passed out of the theatre and was given the school cheer by over 200 students of Phillips' Exeter Academy. Saturday night she was the recipient of an elegant bouquet from the students. Her co. closes a forty-three weeks' season at Springfield, Mass., this week.

Items: Manager Wingate is making some very strong bookings for next season, which will open about Sept. 1. During the past season he has played Janauschek, Kate Claxton, Robert Downing, Jim the Penman, Held by the Enemy, Maude Banks, Two Johns, the Dalys, George C. Boniface, J. C. Roach, Kindergarden, A Grass Widow, Gilmore's Band, Murray and Murphy, Frederic Bryton, Two Old Cronies, Skipped, Redmund-Barry co., and others.

NEW JERSEY.

NEWARK.

Waldmann's Opera House (F. Waldmann, proprietor): Rose Hill's English Burlesque co. commenced a week's engagement 18. The ladies, assisted by the eccentric comedians, Rice and Barton, present an amusing entertainment. Part first represents an art gallery with statuary, etc. Part second is a musical and spectacular burlesque entitled Parisian Revels, or Cupid's Capers. Considerable specialty business is introduced in excellent form. The show is a very good one.

Jacobs' Opera House (H. R. Jacobs, proprietor): Closed for the season.

Items: On Saturday evening 16 a committee representing newspapers of the city visited the Opera House, and presented the local manager, Joseph E. Seder, one of the highest testimonials that could be bestowed upon a theatrical manager—a paper setting forth the appreciation in which he is held by the newspaper fraternity of Newark, and signed by every editor and reporter connected with the newspapers of the city. Accompanying was an elegant pen rack, formed from a pair of elk-hoofs, heavily mounted with silver, with a jeweled elk-head in the centre, from which was suspended a gold pendant suitably engraved. On the rack was a gold pen and pencil and a silver paper-cutter, and in addition a large basket of roses was placed on his desk. Mr. Seder was completely surprised, but expressed his thanks. In the midst of his remarks he was urgently called to the stage, when William Black, the treasurer of the theatre, stepped before the audience and after expressing in a few felicitous remarks the high esteem in which Mr. Seder was held by the attaches of the house, presented him in their behalf with a diamond scarf-pin and a diamond-set watch charm. The committee and attaches were afterwards entertained by Mr. Seder. Miner's Theatre is closed for the season.—Charles Coghlan's new play, Jocelyn, in which his sister, Rose Coghlan, is to star next season under the management of Augustus Pitou, will be presented for the first time in this city during the week of October first.

NEW YORK.

TROY.

Griswold Opera House (Jacobs and Proctor, managers): Chanfrau failed to draw last week with Kit, largely on account of the heat. W. W. Taylor's Judge was an excellent characterization, and the remainder of the cast, particularly May Alexander, Bassett Willard, Eugene Bartram, and W. R. Alexander, were good. The Wilbur Opera co. holds forth this week.

Items: The Troy Theatre, with a weekly change of bill, is doing fairly.—R. H. Barnes, having closed with the Redmund-Barry co., is visiting this city.—Ed. Hurst will manage the Kit co. next season.—Evanna Gaintz passed through Troy last week, and was the guest of Charles Mortimer.—J. Edwin Leonarde, who created so favorable an impression in the Silver King last season, may be seen in Broken Hearts next.—The work of improving Rand's Opera House has begun, and when completed the house will be second to none. E. S. Strait and Gardner Rand will manage as usual, and P. H. Lehnen will include it on his circuit.—S. M. Hickey was seen on our streets last week, hale and hearty as of yore.—Dave Geodis, of this city, is visiting his parents. He has re-engaged to return to Academy of Music, Rochester, next season.—W. H. Palmer, formerly with Jacobs and Proctor, is booking a forty-four weeks' tour for Stephen Leach's production of the Madison Square success, Broken Hearts, next season.—Charles Mortimer, handsomer than ever, "bobbed up serenely" last week, and speaks enthusiastically of his season's work, during which he has essayed eleven leading parts in prominent successes.

SYRACUSE.

Items: Larry E. Hammond, late of the Bostonians, and formerly on the *Standard* staff here, spent the past week in the city. He goes ahead of the Mendelssohn Quintette Club of Boston next season.—Your correspondent was entertained royally in Rochester 15, by Bob Edeson and George H. Rexford, of Bartram and Burbidge's A Night Off co.—Mr. Delisser, manager of the co., says the piece will be put on next season in an elaborate manner.—Mr. Rexford summers at Cape Cod.—Alex. McKenzie, of this city, joins the Strogoff party next season.

ELMIRA.

Opera House (W. E. Bardwell, manager): Closed for season and repairs.

Madison Avenue Theatre (Wagner and Reis, managers): Helene Adell and a good co. closed a successful week's engagement 16. No bookings week of 18. Next, McCloy Opera co. July 16, week.

Item: Mary E. Harrington, of J. P. Clifton's Ranch King co., is spending her Summer vacation at her home in this city.—She has signed with same co. for next season.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): A Night Off was the attraction the past week, and did a fine business, notwithstanding the warm wave. The co. is one of more than average merit, and was heartily received. This week Zitka.

Items: Work is progressing rapidly upon the new Lyceum Theatre. The present is the last week of the season at the Academy. The house will remain closed during the heated term.—Frank Edwards, the popular press agent of this house, is preparing for his Summer *siesta* at the seaside. Our best wishes go with him.—Rumor has it that Rhea has purchased real estate in this city, and is to make this her future home.

UTICA.

Theatrical matters are quiet here. Jacobs and Proctor's Opera House has closed for the season, and will remain so until August. Manager Joseph U. Chenet, who has been connected with the house for the past season, left 18 for a visit in the Northwest, after which he will go to Chicago to manage the Academy of Music for H. R. Jacobs. Mr. C. has made many friends during his stay here, who presented him with several valuable souvenirs in token of their high esteem. He takes the best wishes of all with him in his new field of labor. No one has been appointed to take his place as yet that I know of.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Dickinson-Beman Band and Orchestra, connected with the house, gave the twelth of the series of Dime Concerts to a packed house, as usual, on the 13th. A co. of singers from Albany gave an Old Folks Concerts, 14, for the benefit of Railroad Y. M. C. A.; a very pleasing entertainment.

AMSTERDAM.

Wallace and co. Circus and Menagerie, 15, to crowded attendance, matinee and evening. There is not an old act in the whole show, and all the artists are first-class, including Fisher Bros., Walton Bros., and many others. The street parade was quite a feature. The horses are wonderfully trained and the animal collection, though not the largest, is interesting. Wm. S. Cobb is the gentlemanly press agent of the show and has made many friends.

BUFFALO.

The Court Street Theatre still keeps open: Zitka, last week's attraction, though seen earlier in the season, drew out good audiences. Little Nugget, which introduces the Sissons and Cawthornes, is the bill for current week.

Louise Arnot is still at Bunnell's, and changes from comedy to Leah the Forsaken.

Items: E. R. Spencer, of the Paul Kauvar co., is spending the Summer at his home in this city.

OHIO.

DAYTON.

Memorial Hall, Soldiers' Home (J. Clinton Hall, manager): Each performance only adds to the present popularity of the Home co. Several seasons ago I agitated the propriety of placing the engaging of the co. in the hands of some reliable manager. Such has been done, and Manager Hall has furnished the Home with the best-balanced co. this theatre has yet had. There is a perceptible evenness in the performances that makes them unusually entertaining. Lady Clancarty was produced for the first time in this city 16, and a very interesting drama it proved to be. Charles Kent made his first appearance as King William III., and received much applause. Robert McNair gave a splendid portrayal of the Earl of Portland and Captain Gilla. W. A. Whitecar as Donough Macarty and Helen Tracy as Lady Clancarty were all that could be desired. Helen Sedgwick is fast becoming a favorite, and was quite at home as Betty Noel. George R. Edison was a little out of his element as Cardell Goodman, but nevertheless gave a finished impersonation. Lawrence Hanley made a manly Lord Woodstock.

Items: Pawnee Bill's Wild West, 16-18, to fair business.—Manager Reist, of the Grand, is making arrangements for his annual camp. Thanks for an invitation.—The Jarbeau interview in last week's MIRROR calls to memory her first engagement here last season of two nights. The first night there were a few more auditors than there were musicians; the second night the theatre was packed. A return engagement was played five weeks later to the largest business of the season, and even to this day Jarbeau is a standard for comparison.

COLUMBUS.

Grand Opera House (Miller Brothers, managers). A Cold Day is the same nonsensical skit, but it makes the people laugh, and a fair week's business was done.

Items: The Casino still openly violates the Sunday law, and Hessnauer is arrested and bound over to court with great regularity.—The Eichenlaub cases came up this week, and Mr. Eichenlaub was fined fifty dollars and sentenced to fifteen days' in the county jail. The imprisonment clause was suspended on his promising not to open on Sunday in the future. Pawnee Bill's Wild West at Recreation Park, and the three variety theatres are all the attractions billed for this week.—George Backus is home after a season with A Dark Secret and Our Baby's Nurse.—Lincoln Wagenhuls, of the Downing co., is home for the Summer. He has signed with the same party for next season.—Manager James Miller is able to be about the streets.—Edmund Stanley, the tenor of the MacCollin Opera co., has declined an offer from one of the leading organizations for next season, as he goes to Milan in the Fall for two years' study.

AKRON.

People's Theatre (Gus Kuebsel, manager): The Star Dramatic co. opened for the Summer season 11, and played to fair houses only.

Black Brothers' Ten-cent Circus pitched their tents here 11 for a week's engagement. They have been playing to the capacity of the tent every evening, and to good-sized crowds in the afternoons. The troupe comprises many first-class artists. The best of satisfaction was given by their performances.

Item: There will be no Summer season at the Academy of Music this year.

GALION.

City Opera House (A. Brokaw, manager): Professor T. K. Burk's troupe of Arabian and Mexican horses 20.

PIQUA.

Metcalf's Ten-cent Circus showed here 11-12, to fair business, but not good enough to pay expenses, so their baggage was attached and they are still in the city. Show very bad. Stow's Ten-cent Circus 13-14, to big business, giving elegant satisfaction.

UPPER SANDUSKY.

Opera House (John W. Lime, manager): Return engagement of the charming little soubrette Nellie Free, supported by Upper Sandusky's young comedian Frank E. Dumm 12, to a large, fashionable and enthusiastic audience. This co. closed a successful season, disbanding here.

Item: Three members of Upper Sandusky lodge of B. P. O. Elks, No. 83, who attended the reunion at Cincinnati, O., report an enjoyable time.

TOLEDO.

People's Theatre (F. H. Cobb, manager): The Keane-Higgins comb. in Burr Oaks and The Night Watch, to fair houses the past week.

Pavilion, Presque Isle (G. W. Bills, manager): Gilmore's Band opened the regular season in grand style; immense crowds visited the island and packed the large theatre. The MacCollin Opera co. in The Musketeers and Beggar Student are filling the present week to good houses. The theatre has been much improved since last season, being now entirely enclosed, with a seating capacity of 4,000. Professor Gilmore pronounces it the finest Summer theatre west of New York. Manager Bills, so long and favorably known as manager of Wheeler's, is booking excellent attractions for the season. The Mexican Band comes July 2 for a week, the engagement of the MacCollin co. continuing until then.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): A small audience saw George Ober in Dr. Jekyll and Mr. Hyde 13. Alice King Hamilton, a charming lady, played well the part of Mabel Carew. Adelaide Ober, as Mrs. Poole, was very pleasing. The entire co. were well up in their parts, and gave the best of satisfaction. This co. closed season 16.

FREMONT.

Turner Hall (George F. Looschen, manager): Royce-Lansing Swiss Bell Ringers and Musical co. in Private Tutors 13 to a small house. A very pleasing entertainment and well received. The co. has just returned from a trip up the Elkhorn Valley.

OREGON.

PORTLAND.

New Park Theatre (J. P. Howe, lessee and manager): The Marinelli-Big Four co. played to only fair business 5-10. They disband here, some going East, while others return to California. Among those of the co. deserving of personal mention are Marinelli and the Derville Family of six. Marinelli, of course, is a wonder, claiming to be the greatest contortionist living. Week 11-16 Reilly and Woods' Big Show of twenty-eight artists, direct from the Bush Street Theatre, San Francisco, will play here. Patt Rosa and co. 18, week; Gus Williams, the celebrated Dutch character actor, 25, week.

PENNSYLVANIA.

LANCASTER.

With the close of the present season B. Yecker, proprietor of Fulton Opera House, retired from active theatrical management, after a career of nearly a quarter of a century. Purchasing the house in 1865 he transformed it in 1873 into one of the finest theatres in the State, and has always been very energetic in everything pertaining to the welfare of his patrons. None have been so specially favored as the local dramatic correspondents, and to show their appreciation of the many kind attentions shown them, on the evening of the 11th the representatives of THE MIRROR and some other dramatic journals called in a body at his residence and presented him with a handsome gold-headed cane. Mr. Yecker responded in a neat speech, and then invited all to partake of a fine lunch to which ample justice was done, with best wishes for a long and prosperous life for the retiring manager. The new lessees are Proctor and Soulier, who will add this house to their already large circuit. Many alterations and improvements are now in progress, and it is expected to open the house early, probably about the middle of August.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Clark's Comedy co. the entire week of 11, giving seven plays to fair business.

EASTON.

Opera House (John Brunner, manager): The house has been open all the week with Sanger's Opera co. Della Fox made quite a hit in several parts. The regular Fall season will open August 27, with The Little Tycoon.

WILLIAMSPORT.

Academy of Music (William G. Elliot, manager): Roland Reed 16, in Cheek, to a large, refined and elated audience. Mr. Reed played here for the benefit of the W. W. Club, which gave him a grand reception.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): Sanger's Opera co. presented La Mascotte 15 to slim house. Della Fox and E. P. Smith are passable in the leading roles, but some improvement could be made in the other characters and the chorus. The co. returns 21-23.

Items: Edwin Parish, late of Edwin Mayo's company, has been in town the past few weeks with his parents, Mr. and Mrs. Robert Peysert. Mr. Parish has the sympathy of our people in his bereavement—the loss by death of a sister, a general favorite in this community. Being at liberty Mr. Parish left for New York 18, where he expects to sign for next season.—E. L. Newhard, manager of the New Music Hall, South Bethlehem, will run an excursion to Philadelphia 23, for the performance of the American Opera co. in the Grand Opera House.—O. G. Williams, MIRROR correspondent at Alliance, O., was in Bethlehem 15, and during his stay here was the guest of your humble servant.—George A. Yobe, of this place, an uncle of May Yobe, recently playing at the Fifth Avenue Theatre in Natural Gas, New York, is an admirer of the MIRROR, which can always be found on the tables of his popular restaurant.

RHODE ISLAND.

PROVIDENCE.

Keith's Gaiety Opera House (B. F. Keith, manager): Another big bill of attractions for the present week, consisting of the ever-welcome opera of Olivette and the introduction of the Braatz Brothers, Austin the slack wire performer, The Reed Family in A Dish of Reed Birds, Bertie Conway, Lew and Fred Wilson and Delmore, Lizzie Conway and Charles Stanley and the eccentric comedians, Leonard and Flynn. Under the excellent management and improvement here, the houses have been packed nightly the past week, which shows that a little attention to patrons in connection with first-class attractions are bound to make success.

Westminster Musee (James W. Bingham, manager): This place under its new management is booming, and is nightly filled to its doors. I think its return to the original idea of giving a first-class variety show a good one, and with such attractions as presented the past week and the following for this, full houses will be assured: Jos. J. Sullivan and his co. will present Muldoon, the Solid Man, in connection with a big variety entertainment by Mr. and Mrs. Sam Lucas, Charles Mack, Donovan and Albright, Mamie Conway, The Everetts, Vennetta and Adams, Sam Bernard and Larry Tooley.

Sans Souci Garden (W. E. White, manager): This week introduces Edmund Collier and a select co. under the management of J. W. Collier, in the following picturesque and heroic characters: Virginius, Jack Cade, Damon and Pythias, Richard III., Metamora and Ingomar. Business improved greatly here the past week, after the hot spell struck in, and the Garden is securing its old-time patronage.

TENNESSEE.

MEMPHIS.

Items: Jackson Mound Park was crowded 14 by the friends and members of the Y. M. Hebrew Association, on the occasion of the initial Summer concert and hop.—The carpenters and painters are busy preparing for the 29th inst., the series of concerts will begin at that time.—Gentry is still doing a good business, he took a benefit this week.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor): The New Orleans Juveniles played a three night engagement to very large and fashionable audiences every night. A very capable and precocious co., especially Minerva Adams and Alfred Pierrepoint. This is the adieu until September.

People's Theatre (W. H. Burroughs, proprietor): The Summer performances began 11 with Foggs' Ferry, with change of programme every second night and to very large crowds. From present outlook Mr. Burroughs will make a great success out of this new enterprise. Marion Fidler is playing star this week and is supported by a very good co. Next week Lulu Delmay.

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK - - JUNE 23, 1888

MIRROR LETTER-LIST.

The following letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list:

Abell, Floride	Husted, H. E.
Allen, Leslie	Hess, C. D. (Mgr)
Anderain, Wm.	Hanley, Lawrence
Anderson, W. C.	Harris, H.
Ames, Susie J.	Hermann
Avery, Eugene	Hasson, E.
Barron, A. M.	Hayden, Wm.
Burke, Mrs. L.	Healy, Nelly
Bartram, Ernest	Harris, C. H.
Bates, Marie	Harrison, D. B.
Burton, Carrie	Inness, W. A.
Bonstelle, J. F.	Jones, O. D.
Bradley, Leonora	Jananschek, Mme.
Block, S. S.	Jackson, H.
Boniface, Stella	Jeoffries, Minnie
Belgrade, Adele	Jarbeau, V.
Bothner, Gus	Jackson, J. S.
Bowers, Mrs. D. P.	James, Louis
Broaker, Frank	Kline, Charles
Bernstien, Jeff	Kendall, Lizzie
Bonestelle, Mrs. H. L.	Keene, T. W.
Blaidsdell, W. B.	Koehler C. J.
Barrymore, M.	Keating, F. E.
Briscoe, Ray	Kernell, Harry
Bangs, F. C.	Kruger, J.
Bouquet, S.	Lamar, Grace
Brown, Sedley	Lenrock, G. F.
Boyd, Archie	Larerd, Belle
Brier, Joe	Lackaye, Wilton
Brandon, Olea	Levy, E. H.
Banks, Maud	Lowe, G. W.
Bloodgood, Mrs. N.	Leigh, Helen
Burbank, A. P.	Livingston, Mrs.
Bonstelle, Jennie	Logan, A. B.
Blackthorn Co. Mgr.	Locke, Charles E.
Bell, Alex.	Lotta.
Barrett, Annie	Longworth, D. G.
Chiappan, Sig. A.	Lowenthal, Max
Cooper, Geo. S.	Lykins, W. L.
Campbell, J. W.	Langtry, Miss
Curtis, F	Logan, Celia
Clark H. M.	Lorraine, Emma
Carpenter, Nettie V.	Laine, I. H.
Carpenter, Caroline F.	Lynch, Mark
Canfield, W. T.	McCarthy, Chas.
Crabtree, Lotta	Morros, Ramsey
Claxton, Mgr. Kate	Maguinness, Dan
Chiocchi, Ethel	Morrison, Lindsay
Claxton, Kate	MacDonough, T. A.
Carhart, J. L.	Montgomery, F. R.
Chalfin, W. D.	Maynard, Alice
Cleveland, Bessie	Mile, Geo. C.
Curtiss, Miss	McKay, Andrew
Carlyle, Frank	Moulton, Gus
Charles, R. D.	Mack, Joseph
Colby, Herbert	McClelland, Fred.
Clay, Lamar	McWade, R.
Conditt, S. K.	Melville, Chas.
Chester, S. K.	Norton, J. W.
Compton, W. H.	Owens, E. A. (Tel.)
Carey, Eleanor	Polk, J. B.
Cromwell, C. F.	Petravsky, Marie
Carll, P. R.	Paulding, Fred.
Carran and Lepisto	Percy, Marion
Charles, W. A.	Proctor, Agnes
Carr, Frank	Pendleton, J. F.
Crowell, G. W.	Percy, Anna
Dowd, Mamie	Powers, Howard
Delmore, Ralph	Peronet, Ivan
Dr. Belleville, F.	Perreault, Miss A.
Dijon, Pauline	Prescott, Marie
Daniels, Carrie	Price, E. H.
Duffield, Pauline	Riley, Pat
Daly company	Reitter, F. E.
Downing, R.	Rehan, Arthur
Deis, Otto	Russell, S. S.
Durham, S. J.	Rowe, C. L.
De Schmidt, Louis	Roche, Augusta
De Bar, Blanche	Rial, J.
Dudley, C. E.	Rothmeyer, Adolph
Dorman, R.	Rising, W. S.
Davis, F. H.	Reed, Etta
Elmer, Harry	Ripley, Louise
Eastwood, Chas.	Reed, Roland
Elliott, W. T.	Rareshide, Geo. H.
Ellis, S. R.	Raymond, Mrs. J. T.
Emmett, J. K.	Smiley, Charles
Earle, W. A.	Stone, E. G.
Evenson, Isabelle	Skiff, M. T.
Elliott, Adelaide	Stanley, C. M.
Fox, John G.	Saxton, M.
Fawcett, Owen	Sampson, W. C.
Furst, Wm.	Stevens, Ogden
Forrest, A. H. (tel.)	Sydney, Myra
Frye, Louis	Stratton, Thos.
Guthrie, F.	Sully, Dan'l
Granger, Maud	Stephens, W. T.
Gallatin, Alberta (tel.)	Stone, Agnes
Gilmartin, J. J.	Tennis, C. O.
Graham, Joseph	Tremont, A. W.
Grover, Ella N.	Thorpe, C. H.
Graham, B. R.	Templeton, Jno.
Grinnell, Bennie	Tannehill, F.
Gilmore, J. W.	Trego, Willard V.
Garrick, Thos. E.	Verner, Charles Erin
Gerald, Florence	Vining, Belle
Gorman, R.	Volley and Stafford
Graybrook, Ethel	Vosburg, E. B.
Gillette, Fanny	Walter, Lily
Gray, Ada	Weems, Hattie
Grover, Leonard	Walsh, Katharine
Haywood, Josie R.	Westford, Owen
Hentchel, Geo.	Willard, Frank
Howard, C. L.	Winter, Annie
Hevley, E. J.	Weston, Frank
Harrington, H.	Waters, Joe
Harcourt, W. M.	Whelan, M. M.
Hawley, F. V.	Wilson, James E.
Haywood, Louis H.	Walton, Carrie
Hagger, Emma	Winterburn, J. W.
Hawley, H.	Warren, Ed.
Hubbard, E. L.	West, Jessie
Hayden, R.	Wilson, Kate D.
Hardie, J. M.	Wentworth, May
Hampshire, W.	Warren, Chas.
Hughes, H.	Zimmerman, E. E.

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

Volume XX.

This week THE MIRROR begins a new volume—the twentieth. Week by week, year by year, our journal grows irresistibly in circulation and influence, and the most gratifying prosperity constantly attends its career.

Good wine needs no bush, and a good paper speaks its own praises; therefore, it would be superfluous in passing another mile-stone, to call attention to the many reasons for THE MIRROR'S brilliant success. A glance through the pages of this or any other number is sufficient to demonstrate its marked superiority over every other publication devoted to the stage, and its right to the supremacy it undisputedly maintains.

A volume of THE MIRROR is a veritable dramatic cyclopædia for the six months that it covers, containing in its three hundred-and-twelve pages a vast amount of information, criticism and comment, and not only forming a complete theatrical record, but presenting also many literary features of permanent interest and value. Hence, it is not strange that thousands of persons carefully preserve every issue, or that bound volumes always command a large premium at book sales.

The fact that THE MIRROR has the largest dramatic circulation in America is as universally acknowledged as the corelative fact that its circulation is considerably greater than that of all the other theatrical papers combined.

There is no reasonable ground for any difference of opinion on this point, but we stand ready now, or at any time, to give one thousand dollars to the Actors' Fund to settle the matter in the mind of any one who is willing to cover that sum and relinquish it to the Fund in case of failure, after an honest investigation, to disprove our assertion.

The Actors' Fund is a most deserving charity and we should be glad to see its treasury increased by one thousand dollars.

The Mirror for the Summer.

Readers of THE MIRROR *who are going out of town for the Summer can have the paper sent to them on the following terms, by forwarding address and the amount to this office:*

50 cents for four weeks.
$1.00 for ten weeks.
$1.25 for thirteen weeks.
Free of postage.

A Novel Legal Point.

A legal question of a general as well as a professional interest has arisen in the suit brought by Signor Campanini against Horace McVicker. Advance sales for the former's performance at McVicker's Theatre, Chicago, having been made, Campanini claimed the right to have a portion of the receipts forwarded to him, which the manager declined to do on the ground that the treasurer was a public trustee in such a case, until the actual performance took place. Thereupon the singer brought suit.

If the agreement be the ordinary one between a theatre and a combination it is difficult to see upon what ground the claim can be sustained. The treasurer who receives money from one of the public for a ticket for a future performance does so upon the implied condition that the performance will take place. If that condition fails it is clear the money must be refunded to the purchaser. The treasurer is, therefore, a trustee for the purchaser until the condition is fulfilled, when he immediately becomes a trustee for his employer, the manager, and possibly if he had notice of an intended fraud by the manager he might be held a trustee for the combination.

Now that a question of such general importance has arisen, it is to be hoped that the case may be carried on to an authoritative decision.

Think It Over.

The motion for the dissolution of the American Dramatic Fund has been set down for hearing on August 22, and notices to that effect have been served upon the members of the association. There are two months yet before any decisive action can be taken.

It behooves every liberal and charitably inclined person connected with that tottering institution to give most serious consideration to the matter while there is yet opportunity to prevent a great injustice from being perpetrated. We do not see how a conscientious member of that Fund can better occupy a portion of his time during the intervening two months than by examining into the nature of the legal action which is sought to be taken, learning its exact significance and considering the probable consequences of the proposed dispersion of the moneys accumulated by the organization.

He should bear in mind that the American Dramatic Fund was formed for benevolent objects; that its founders did not anticipate, and made no provision for, the eventual distribution of the principal among a comparatively few surviving members; that a greater sum of money than it now has on hand to divide was contributed to the concern during its career by the general public under the belief and with the unequivocal understanding that the funds were to be used in charitable work; that the institution became moribund through the inactivity of its managers; that the plan of distribution—which was first agitated and finally set into operation by two or three interested persons—would never have been conceived had not the membership been permitted to shrink to small proportions by reason of the indifference of those in charge; that the money in the treasury, if divided, will give only $500 to each member, although in the aggregate it might still be a vast blessing to scores of sick and destitute professionals; that a considerable number of the members are either wealthy or well-to-do, and in no need whatever of the share to be allotted them; that those who may be less fortunate will not be saved thereby from want, or assured against the necessity of applying for assistance to the Actors' Fund, as several of them have already done in the past; and, finally, that the scattering of these funds in the manner proposed would furnish a spectacle of monumental selfishness to the world, not at all in accord with that proverbial benevolence and wholesome generosity for which the actor's calling has been so justly noted.

It will also be well for each member to remember that the Dramatic Fund is already empowered to amalgamate with that noble and efficient charity the Actors' Fund; that the latter organization has formally tendered life membership to those of the Dramatic Fund, and offered to assume its functions and considerably increase its dividends to widows and annuitants, providing the latter's accumulations are turned over into its treasury, the principal to be maintained intact until the original members have become extinct; and that this proffer, made in good faith and with the most charitable and praiseworthy intentions, was not entertained or considered by the officers of the older institution.

It is not too late to prevent the mistake that the engineers of this selfish or misguided scheme of distribution would make; it will not be too late until after the 22d of August. We know that a number of the members of the Dramatic Fund are opposed to it. If their opposition will but take some immediately tangible and active form an enduring wrong can be averted. THE MIRROR'S interest in the outcome of this matter is the same interest which every thoughtful and conscientious person connected with the stage should feel.

Personal.

ERLE.—Marion Erle will Summer at Saratoga.

LEE.—Lillian Lee has been engaged for Nat Goodwin's company.

KIDDER.—Kathryn Kidder arrived from England on Sunday by the *Umbria*.

DAVENPORT.—Fanny Davenport will spend her Summer vacation in the Yosemite Valley.

MURRAY.—Frank Murray, manager of Keller, will spend the Summer at Sheepshead Bay.

VOKES.—Rosina Vokes will spend two weeks of the Summer with Lotta at Lake Hopatcong.

BELL.—Digby Bell and wife (Laura Joyce) will spend the Summer, as usual, at Nyack-on-the-Hudson.

VERNON.—Ida Vernon has been engaged to create a part in A Loyal Wreck at the Madison Square Theatre.

RHEA.—Rumored that Rhea has purchased real estate in Rochester, and will make that city her future home.

ARDEN.—Edwin Arden is Summering by the sea. He occupies a cottage on Navesink Beach, near Seabright.

LAWRENCE.—Emma Lawrence, of the Casino, is spending a brief vacation at East Durham, in the Catskills.

POMEROY.—Louise Pomeroy has been engaged to play the leading heavy roles in T. W. Keene's company.

JEFFERSON.—Joseph Jefferson begins his next season on Sept. 24. He is Summering at Buzzard's Bay, Mass.

KIDDER.—Kathryn Kidder left yesterday for her home in Chicago. She will remain in this country next season.

MARSDEN.—Mrs. Fred. Marsden went to Schroon Lake on Tuesday. She is suffering from nervous prostration.

DELMORE.—Ralph Delmore sails for England by the *Alaska* on July 3. He expects to be absent some two months.

BELASCO.—David Belasco is still seriously ill with congestion of the brain. He has entirely abandoned his Western trip.

BARRETT.—Lawrence Barrett is entertaining the veteran comedian, William Warren, at Deerfoot Farm, Southboro, Mass.

BOY.—Mrs. Fred. Solomon presented her husband Friday last with an eight-pounder. It has been christened William Frederick.

BUTLER.—Mr. and Mrs. Charles W. Butler have sailed for England to fill an engagement there. They will return early in September.

HALL.—Pauline Hall has signed to go to the Casino next season, all differences between herself and Manager Rudolph Aronson having been amicably adjusted.

BLAIR.—Eugenie Blair has been engaged by Joseph H. Mack as leading lady for Robert L. Downing. The contract is for three years.

MULDENER.—Louise Muldener, a capable and versatile actress, last season with Kiralfy's Ratcatcher, is at liberty for the coming season.

LESLIE.—The report that Fannie Leslie was about to start upon a tour of Australia and this country is authoritatively denied in England.

HARKINS.—Will S. Harkins, late of The Golden Giant company, will spend the Summer at Greenwood Lake. He has not yet signed for next season.

SEYMOUR.—Mr. and Mrs. William Seymour have taken Fanny Davenport's Summer residence, "Hillside," at Canton, Pa., and will occupy it until the Autumn.

SELIGMAN.—Minnie Seligman, formerly of the Madison Square company, is reported to have made the hit of the stock company at McVicker's Theatre, Chicago.

LEWIS.—James Lewis has been under a physician's care ever since he arrived in London. His illness has not been sufficiently severe, however, to prevent his acting.

RICE.—Fanny Rice, who played the part of Nadjy at the Casino on Monday evening for the first time, and made a decided hit in it, has been engaged by Rudolph Aronson until May 1, 1889.

PALMA.—Adele Palma has been engaged by Frank W Sanger, for the soubrette part in Louis Aldrich's production of The Kaffir Diamond at the Broadway Theatre in September.

RANDALL.—Adelaide Randall has met with so much success with her opera company at the Park, Little Rock, Ark., that she will not close season until after July 4. Miss Randall is at liberty for next season.

POTTER.—Mrs. Potter's departure for France on Saturday last by the *Normandie* was made fragrant with cartloads of flowers and the adieux of a crowd of relatives and friends. She will spend the greater part of the Summer in Paris.

GIROUX.—Mrs. Frank Tannehill, Jr., (Maude Giroux) will return to the stage next season after an absence from it of a year. She has devoted the time to the cultivation of her voice, under the direction of Signor Bellari of this city.

FERNANDEZ.—Bijou Fernandez was invited to play Puck in the open-air production of Midsummer Night's Dream at Manchester-by-the-Sea for the benefit of the Actors' Fund, but Augustin Daly refused to give her the necessary permission.

VAUGHN.—Theresa Vaughn is thoroughly enjoying her Summer vacation at her charming home on the Shrewsbury. A new steam-yacht called the *Theresa*, and a pair of thoroughbred horses are the latest additions to the attractions of the place.

ROCKWOOD.—H. A. Rockwood, general manager of Gillette's attractions, left the city on Tuesday for Long Lake in the Adirondacks, where he will spend three weeks, returning to the metropolis in time for the production of A Loyal Wreck at the Madison Square.

HOLLAND.—The actor pictured on the first-page of this week's MIRROR is E. M. Holland, of the Madison Square stock company. There are few better character-actors on the stage to-day than Mr. Holland, who enjoys marked popularity with the metropolitan public.

YEAMANS.—Mrs. Annie Yeamans goes to Richfield Springs next week for the Summer. She will be seen in Waddy Googan at Harrigan's Park Theatre when the season opens there. The management, when recent changes were made, found that they could not get along without Mrs. Yeamans.

RAND.—Rosa Rand, who was married on the 9th inst. in Baltimore to Captain Arthur Haine, of the Quartermaster's Department, U. S. A., sailed the other day for Antwerp on the *Waesland*, in which city the Hon. S. H. Haine, a brother of the groom, serves as Belgian Minister from Peru.

PIXLEY.—Annie Pixley's Pacific coast tour was not as rosy as the lady had anticipated. California, as a rule, is rather ungenerous to her own children. For some unaccountable reason they are generally "sat upon" by the critics when they return to that section with an Eastern endorsement. Why?

DREW.—The Drew family will be well represented in New York next Autumn. John Drew will, as usual, be with Daly's company, Georgie Drew Barrymore will be at the Union Square, Sydney Drew with Gillette's company at the Madison Square, and Mrs. Drew at one of the combination theatres starring in old comedies.

FULLER.—Loie Fuller made her first appearance as Josephine, in Pinafore, at Kensington Gardens, St. Louis, last week, and captured the critics and public of that city at once. This was the young lady's first appearance in comic opera. Overtures have been made to Miss Fuller to star next season in comedy, but she has not yet made up her mind.

ARMSTRONG.—Sydney Armstrong has taken a cottage for the Summer at Asbury Park. It is located near the ocean in the pleasantest quarter of that populous resort. Miss Armstrong has received several offers for next season, but in every case some drawback was involved which compelled her to decline. She is a remarkably talented actress who ought to be located in New York, where good work always meets with appreciation.

LOMBARD.—Elsie Lombard has been engaged for Gillette's season at the Madison Square Theatre. Miss Lombard has been a member of the Lyceum Theatre company during the past season, but owing to the long run of The Wife she has had no special opportunities. After Vida Croly's departure for Europe, on May 21, her place in the cast was filled by Miss Lombard.

WALTHEW.—George W. Walthew, of Detroit, is spending a couple of weeks in town. His business here is to dispose of a comedy entitled A Wicked Stratagem, which was successfully tried in the author's city some time ago. The piece is constructed in accordance with the principles which Mr. Walthew described in an article in the last issue of THE MIRROR, having the caption, "A New Theory Expounded."

Mr. Thompson is Pleased.

Alfred Thompson arrived in town on Monday night from Chicago, accompanied by Fred. Eustis. He was enraptured with the reception there of his burlesque, The Crystal Slipper. When a MIRROR representative called at his studio on upper Broadway he was engaged in making some sketches for a new programme.

"Not alone has The Crystal Slipper caught on, and caught on wonderfully," he said, "but the press is absolutely unanimous regarding the success of the work and the artistic beauty of the production. It is just as elaborately done as it would be if I had put it on at Drury Lane, London, the only difference being that instead of four hundred people on the stage I only have two hundred. The spectacular part of the production may be said to have made the hit, though Ed Foy, Ida Mulle, and Jessie Villers, of the company, made distinct successes.

"The houses have been packed, but I would like to wager that you never saw anything like the matinee we had Saturday. In spite of the fact that there was Barnum's Circus, the Republican Convention, the Carnival of Nations, an amateur production at the Exposition Building, and the thermometer at ninety in the shade, we had 1 500 women and children in the lower part of the house and couldn't find room for all who wanted to go in. David Henderson was in ecstasies, as you can imagine.

"As to the future of the piece, it remains in Chicago, at the Opera House, for fourteen weeks, and then goes to the Boston Theatre for an indefinite period. From there it comes here, most probably to Niblo's, at Christmas week. I shall go back to Chicago as soon as there is a second edition of the piece to edit, and most probably will go to Europe in the Fall for novelties. As you may have heard, I have made a contract with the Chicago Opera House people to produce a piece for them every Summer for the next three years."

Letters to the Editor.

MR. BURKE IS CONTRADICTED.

NEW YORK, June 14, 1888.

Editor New York Mirror:

DEAR SIR—A paragraph in your last week's issue mentions the fact that Charles Burke attributes his poor work in Town Lots to his amateur instead of professional surroundings. As a member of that cast I wish to make three short statements:

1. I have been a member of the theatrical profession for nine years.

2. I was engaged by C. E. Rice on the recommendation of Mr. Burke and the author of the piece, H. H. Winslow.

3. The aforesaid recommendation of Mr. Burke and Mr. Winslow was prompted by the fact that I had played in the piece on the road for eleven weeks, under the immediate supervision of Messrs. Burke and Winslow, and it was on the strength of my performance at that time that I was recommended to Mr. Rice by these gentlemen.

By allowing these few lines, in explanation of Mr. Burke's somewhat reckless remarks, to see the light in your valuable paper, you will greatly oblige,

Yours, JOHN SAUNDERS.

LIKES THE SUGGESTION.

NEW YORK, June 16, 1888.

Editor New York Mirror:

DEAR SIR—The "suggestion" in last week's MIRROR regarding the courtesy of managers to the profession is very praiseworthy. Some managers, or persons dressed in brief authority, do not seem to understand the meaning of the word "gentleman." Yours respectfully,

A MEMBER OF THE PROFESSION.

THE FUND'S PROMPTNESS AND EFFICIENCY.

NEW YORK, June 18, 1888.

Editor New York Mirror:

DEAR SIR—I reported to Mr. Baker, of The Actors' Fund, on Friday last, the case of an actor who was seriously ill and in great need. His own and friends' money was completely exhausted. The poor fellow was suffering from bleeding of the lungs, and unable to obtain the proper remedies and necessaries.

I went to testify herewith to the prompt manner which the application for relief was responded to. I called to see the sufferer on Saturday, and found the Fund's doctor had been there before me, had prescribed for him, and the necessary medicines had been obtained. Arrangements were also being made for his removal to St Vincent's Hospital, where he will have every care and very probably be restored to health.

This is the third time that I have tested the efficiency of the Fund on behalf of brother professionals, and in each case I have found the response to be prompt, and not a moment lost in affording the necessary relief.

My poor friend this morning says "God bless the Actors' Fund," and so say I, as I am confident there is no institution in the country doing more solid, good work among its own than the Actors' Fund of America. Could it be suggested that in addition to flowers, books, pamphlets and magazines be sent to the hospital, or to Mr. Baker, for distribution among the sick.

I am, dear sir, yours very truly, J. F. BRIEN.

OBJECTS TO THAT SORT OF JOKE.

BROOKLYN, June 18, 1888.

Editor New York Mirror:

DEAR SIR—In your last issue appears an account of a practical joke that Messrs. Sothern and Pigott played on a hotel guest. I am fond of a joke and think I know the meaning of the word, but I fail to see anything smart in the one played by the above gentlemen. It certainly is not smart to purposely annoy the guest of a hotel at twelve o'clock at night, or for that matter at any other time. He pays for his accommodation, and generally at a higher rate than the actor, who is favored with special rates, and he certainly has a right to expect quiet.

Jokes such as that perpetuated by Messrs. Sothern and Pigott do not do the profession any good, and only serve to give it a bad name. By publishing the above you will confer a favor on an old reader of THE MIRROR, and, yours truly, OLD ACTOR.

THE BEST TIME TO PAY DUES

SYRACUSE, N. Y., June 18, 1888.

Editor New York Mirror.

DEAR SIR—When I read Mr. Palmer's address to the actors, which was so accurately reported in your dear old paper, the thought occurred to me that it would be better to have the membership fees fall due in the middle of the season than on the first day of July, when many of the actors and actresses are counting on every dollar, and then scarcely have enough to tide over the idle time.

They would scarcely miss the $2 during the regular season, when they receive salaries every week. Frank Murtha speaks of this idea in this week's MIRROR and I am sure ninety out of one hundred of the actors and member who are interested in the Fund would, if their opinions were known, decide in favor of Mr. Murtha's idea.

Of course, $2 is not much, but it is a good deal when you haven't much and a long ten weeks or three months to "bridge over." With all good wishes I am, dear sir, very respectfully, WILLIAM J. JOHNSTON.

Marie Prescott company.

The Usher.

Mend him who can! The ladies call him, sweet. In Ushering
—LOVE'S LABOR'S LOST.

It is no unusual thing for THE MIRROR to give important theatrical news in advance of all the daily and weekly papers, but now and then it secures a "beat" which puts the most alert of them to shame. For example, the article headed "A New Move," in our last issue, setting forth the facts concerning the novel dramatic school or conservatoire which Messrs. Palmer and Boucicault have arranged to establish at the Madison Square next Autumn, was the first intelligence of the plan given to the public. The details had been in THE MIRROR'S possession five days. The *Herald*, *Sun*, and other morning papers worked our story over and presented it a day later.

* * *

I met Dion Boucicault yesterday and asked him how the Madison Square Conservatoire announcement had been received. "Mr. Palmer and I have been fairly inundated with applications," said he, "and the character of some of them is astonishing. You would be surprised if you knew the number of women in society who want to join our auxiliary company. Some give as a reason for wishing to go on the stage that their fathers or husbands have met with pecuniary reverses; others desire occupation, and others still are merely stage struck. The trouble just now is to put these applicants through the sieve and sift out the fifteen or so that will compose the school. It will be much easier, I already foresee, to secure talented women than men, for the former outnumber the latter among the would-be actors."

* * *

Mr. Boucicault's arrangement to write for the *Herald*, by the way, began last Thursday, when an interesting article on barnstorming appeared in that journal over his signature. The agreement with James Gordon Bennett is merely the culmination of a plan which the latter has had in mind many years, but which Boucicault's absence from New York at intervals hitherto has prevented. Bennett gives Boucicault absolute freedom to express his opinions on dramatic matters. He will write a *feuilleton*, which will appear every Thursday morning, that day being chosen in preference to Sunday, when the matter would be buried in advertisements and the usual mass of trashy stuff that is relegated to that issue. The articles will all be signed, Boucicault being the first contributor to the *Herald*, I believe, who was ever allowed the privilege of putting his name after what he has written.

* * *

It is a characteristic fact that San Francisco took a view of La Tosca independently its own. In Paris the play was condemned on account of its realistic brutality. The incident of Mario's torture turned the delicate stomach of the French public, which digests with epicurean facility the spiced salmis of dramatic immorality, but rejects that which is inartistic, coarse and revolting. New York repudiated the piece because of the loathsome lechery of the fourth act. That horrible exhibition of lust drove women from the theatre, and the men went along with them. But the San Franciscans heard with complacency the agonized shrieks of Mario and calmly witnessed Scarpia's bestiality. Nothing if not original, the only thing they chose to find fault with was the impropriety of the church scene in the first act. This created a small tempest of disapproval which, however, served to boom the piece whose other malodorous features met with no protest. The endorsement of La Tosca—minus its religious travestie—by the Californians is doubtless balm to Miss Davenport's feelings, which must have been more or less lacerated by the reception it had in the metropolis It is, by the way, a valuable thing to know that a play's failure here is its best recommendation in 'Frisco.

* * *

The Player's Club will be unable to move into the house Mr. Booth has so generously given it for a year or more to come, as the present tenants hold a lease that runs for that period. At present the club numbers about forty members. The membership is limited to two hundred, and the governors propose to make it very select.

* * *

That subtle and intrusive cat which once wrought such havoc in the columns of our brilliant contemporary, the *Sun*, has been playing tricks in THE MIRROR'S composing room. In our notice, last week, of the debut of Mlle. de Nogueiras, she should have been reported as singing "J'en mourrai," (It will kill me), instead of which the felonious animal muddled the type to such effect as to make out the song "J'en *moussai*" (It effervesced over it.) Mlle. de Nogueiras is a sparkling singer, but her fine intoxication deals more with heartaches than headaches, and is far finer and more entrancing than the best Sillery Mousseux.

* * *

It is curious to note the provincial aspect which the audiences at our theatres always wear at this time of year. One of the peculiarities of the early Summer is that when New Yorkers go out the country folks come in. They swarm in gaping battalions to the Casino, Wallack's, the Broadway and the Madison Square, and they generally take every point in the performance. Comic opera has the call, for the average Reuben doesn't get a chance to revel in the optical delights of the coy and comely chorus on his native heath, and however severe and decórous he may be at home in Cornstalk or Polecat Hollow he esteems his annual visit to York as the proper time for kicking up his heels. Were it not for the visitors who pour in to "dew the taown," our theatres that keep open house all the year round would have a hard time of it in the hot weather. Therefore, the managers thereof should be duly grateful for the presence of the class of people that have been picturesquely described as the fellows who blow out the gas.

* * *

A little party of clever Bohemians, in process of being "took," occasionally meet and discuss æsthetics at Falk's, and the amiable and witty photographer himself sometimes takes a hand in. Our Sage objects to arguing with him, however, on the ground that he always takes the negative.

* * *

It was Edward Harrigan's original intention to call the new play, which he has written to open the Park Theatre season next Fall, by the comprehensive title of The Metropolis. But in deference to the taste of his patrons it has been changed to Waddy Googan, which is the name of the character Mr. Harrigan is going to play. The piece will be entirely local, and in spite of reports to the contrary it will present many of the features that popularized his earlier series of entertainments. The prolific author has also written an Irish drama, which is to be seen sometime during the season. It is understood to be a somewhat more aspiring effort than he has made of late.

* * *

The Actors' House Committee of the Actors' Fund has picked out the Century Club building on East Fifteenth street as the most available and desirable property to be purchased for the institution; and an offer has been made to the Century people, who own it. They have the matter under consideration now. This house would suit the Fund's purposes admirably, I should think. The rooms are spacious, and so arranged as to require very little alteration. The neighborhood is quiet and conveniently accessible. The property, moreover, is likely to be a profitable investment, since it is pretty certain to increase in value.

* * *

The circumstances of Mrs. Potter's departure for Europe on Saturday were such, I am pleased to say, as to put at rest the idle rumor that domestic estrangement had followed her first season's experience on the stage. The close of the season also gave Manager Miner an opportunity to open his mouth on the subject of his business relations with the lady. Whatever Mrs. Potter's causes of grievance may have been it is evident that Mr. Miner's position toward her was extremely unpleasant, and the extent of the patience and forbearance he displayed in the manipulation of her affairs is found to be amazing.

* * *

A cheery letter from Minnie Conway-Tearle informs me that she and Osmond arrived safely in London after a jolly trip across "Our party was pleasant," the charming lady says. "There were only half a dozen people besides our professional party, and for them it might be said, things were lively. But they gradually developed into true Bohemians, and for the first time in our lives in crossing the Atlantic we were really sorry when the journey was over. I imagine we are all a little homesick, but then we have not found many specks upon America. We expect to go shortly to Stratford-on-Avon for a few weeks and commence work August 6." The Tearles will make an extensive tour of the English provinces, presenting a repertoire of Shakespearean and standard plays. They have an abundance of American printing, and with a good company and Tearle's popularity in the towns they are to visit, success should crown the enterprise.

A Plucky Actor.

Aiden Benedict, who has been playing Monte Cristo for the past three seasons on the road with considerable success, furnishes an illustration of what brains, energy and enterprise will accomplish when united with histrionic ability. Mr. Benedict's history is interesting. At seventeen his father failed, and the young man was thrown on his own resources. He had acquired a fine education, and was for some time a city superintendent of schools. Later he studied law and was admitted to the bar. Too ambitious to plod for years, until distinction should come in this line, he forsook the legal profession and adopted the stage, playing small parts in a Western company.

For two years he remained with the organization, playing everything and anything and acting as manager, advance agent or business manager as necessity compelled. After a short season in New York Mr. Benedict came to the conclusion that there was money in Monte Cristo, and so as not to conflict with James O'Neill, wrote a version of his own—this, which some have held was superior to the Fechter version, the actor has been playing for three seasons, and though handicapped as he was by starting out entirely unknown, with many managers thinking him a pirate and refusing him dat s he has still made a success from the start, both financially and artistically.

"I have cleared some $25 000 with the play," Mr. Benedict said to a MIRROR representative, "and the newspapers in most of the large cities have flatteringly compared me with the best melo-dramatic actors on the stage. For the coming season I have much better dates than ever before, and I shall produce the play in a manner superior to that of any other spectacular melo drama on the road Sosman and Landis are to paint my scenery, as I consider them the best in their line in the country My advertising paper is all my own, and I have several thousands of dollars invested in lithograph stones. My time for next season is now almost all filled."

Gleanings of the Week.

The Highest Bidder company had some memorable experiences on the road. One that will not be forgotten for quite a while by Rowland Buckstone and C B. Bishop, occurred at Pittsburg. The performance was just over, and the two comedians felt in condition for a hearty supper. "My state just now," said Bishop, as they walked down the street, "calls to my mind a tavern in the West where a swinging sign was hung, on which was painted in large letters: "Meal, 25 cents; Suuare Meal, 50 cents; Gorge, 75 cents' If I were there now I'd sign a contract for a gorge.'" Pretty soon the two came to a restaurant where the bill of fare had been written in large letters with chalk on a blackboard. Attached to the items were the prices The place looked quite respectable, and the attendants were clean and neat, while the occupants were also evidently of the better class. Still there it was in black and white: ' Little Neck clams, 10 cents; Box stew, 15 cents; Roast chicken, 25 cents; Quail on toast, 30 cents; Soft-shell crabs, 20 cents; porterhouse steak, 30 cents " There were other quotations, but these were enough for the actors and in they went. To say that they enjoyed the meal would be putting it mildly. They ordered everything, including a bottle of Chateau Margeaux, which was quoted at 40 cents. When they got through they found that the bill would come to $1.70 There was evidently some mistake, however, for the check that the waiter presented was for $7 10 Both refused to pay, and the proprietor was called up He showed the regularly printed menu and was about ordering the actors to be arrested when Ed. Sothern and Herbert Archer, who had been sitting near by waiting for the climax to their little joke of originating the figures on the blackboard, came up. Of course they were blamed, but they indignantly denied the accusation, and told the proprietor that they did not even know the comedians, and also asserted that they saw Bishop and Buckstone change the figures themselves. Some tall "swear words" were used by the two duped Thespians. The matter was subsequently compromised, however, by Sothern and Archer's confession of the joke and a comforting indemnification.

Wesley Rosenquest, manager of the Fourteenth Street Theatre and the Bijou Opera House, will probably open the season at the latter theatre with a hose. He has noticed the class of men who hang about the entrance of the house, and it is his intention to do away with them if it is possible, and Mr Rosenquest has just the kind of eyes that convince the man who looks into them it is possible if he wants to make it so. "No, I won't need a fire-engine," he said quietly, as he permitted the sun to shine on his diamond ring, "but the front of the theatre will be kept scrupulously clean if I have to use a hose every fifteen minutes."

Nine individuals have starred in that modern nightmare, Dr. Jekyll and Mr. Hyde, during the past season, viz.. Richard Mansfield, the original; Daniel E. Bandmann, Marlande Clarke, Dore Davidson, William Haworth (brother of Joseph), Lewis Morrison (at present playing the piece in California in opposition to Bandmann), Percy Hunting (at present at the Windsor, this city), and George M. Wood. Hunting and Wood are playing the same version, and Davidson played Bandmann's version. There are others playing their own versions in remote sections of the country, but their obscurity prevents us from giving their names. It's a sort of epidemic among professionals who have taken advantage of Mansfield's success in the characters in this city, and easy access to the story, to hop after the speculative dollar. But only in few instances has the latter got in their way, and several of those named have returned with more wisdom than money. Next season the list will doubtless be larger, for we hear of a number of new companies being organized to play the curious but unwholesome drama.

S. H. Friedlander, representative of P. Harris, is indignant over the fact that doubts have been cast on the veracity of Mr. Harris' bookings for Baltimore as recently given in this paper. "Mr. Harris has contracts for all the companies announced as booked by him," said Mr Friedlander, and the emphasis with which he said it showed that he meant it. "The advertisements in THE MIRROR did us an immense amount of good too," continued the manager, "as the printed list drew in some wavering attractions, and we can now claim one of the largest and best line of companies ever played in a theatre in that city."

Next to that of Joseph Jefferson there is no name so closely connected with the stage career of that convivial gentleman, Rip Van Winkle, as Robert McWade's. It was only the other day that Mr. McWade came in town after having played a Spring tour of Rip that lasted over eight weeks, and now he announces that he will make a most decided departure from his former line of business. "I have come to the conclusion," he said "that one laugh is worth a thousand tears, and that is the reason why I go out with a burlesque comedy next season. I wish I had come to that decision about nine years ago. Still, 'its better late, etc,' I am the author of the piece. It is in three acts, not yet christened, and ten people are necessary in its production. It deals with a company of actors who are going to produce a tragedy. Fun is the motto from beginning to end. I shall play a strong leading character-part, and I shall open my season about October 1, somewhere in the East."

Vernona Jarbeau has a mascot. It is a little colored boy of thirteen, who nobly carries the weight of the name Clarence Duval. He also has the honor of being one of Miss Jarbeau's Starlight company. To hear the actress go into ecstacies over the little fellow and the manner in which he can twirl a drum-major's baton is charming. Clarence was picked up in the snow at Decatur, Ill., by Jeff Bernstein, the handsome young man who fills the position of manager to the Starlight company, as well as that of husband to Miss Jarbeau. The moment the latter saw Clarence she said: "Take him, Jeff, even if only to black your boots. He's a treasure." Mr. Bernstein turned to the boy, who was quite diminutive in size, and had on a man's trousers and a man's coat. "What salary do you want to come with us?" he asked. "Dollar a week an' sumfin to eat." This preposterous request was complied with, and the little chap was fitted out with a uniform. He was found to be extremely clever both with his hands and feet. One night he was allowed to make his debut in the act that admitted of vaudeville performances, and he made a decided hit. The result was that lines were written for him, so that he took part in the action of the play. After appearing as a servant with a card, he came in later, and while waiting to be called downstairs would give his drum-major act, then a break-down, and lastly a funny imitation of Pat Rooney. While in Chicago the boy became enamored of the Chicago Baseball club, and asked leave to go with them, as they had made him a good offer. He went for a while, and then the Chicagos lost him, as he insisted on going back to Miss Jarbeau, who was only too glad to have him again. He continues with the company next season.

The elevated railroad train is not an altogether convenient place for a chat, yet a MIRROR representative had quite an interesting talk with Dion Boucicault on one the other day. After touching on numerous other topics he spoke of the lax methods of theatrical criticism of the day. The idea that any careful sort of a review, or one that showed the calm deliberation of a master mind, could be jotted down within an hour after a performance was over, was utterly absurd. If the performance were simply reported, that would be quite all that the public had a right to expect. A statement of who was present and how the audience received the performance would be quite enough As it was, newspapers were frequently called upon to put in subsequent issues the words written on the first night of a production. Mr. Boucicault has been engaged to write a weekly *feuilleton* for the *Herald* That newspaper has been in negotiation with him for some time In these *feuilletons* Mr. Boucicault will endeavor to correct the errors he has pointed out, and no criticism will be written until at least three days after the performance. He will also pay for his seats. "As a critic I shall pay," he said, "so as not to be under the slightest obligation to the manager, and to be entirely unbiased in my conclusions."

Rowland Buckstone was quite a surprised comedian last week. With Ed. H. Sothern he had hired a cottage down at the Highlands of New Jersey. What was his astonishment when on Thursday last he received the following telegram:

Have gone to England. My curse be upon you!—E. A. SOTHERN.

Mr Sothern left on the *City of Rome*. He goes abroad on purely private business, and the loss of his curse will not seriously incommode him as he returns home in less than a month

It may not be generally known that young John Sparks, formerly of the Corsair and Harrigan's Park Theatre company, is desirous of becoming an M. D. Surgery is his particular fad, and he has already attended a series of clinics in the Jefferson College, of Philadelphia, and those of Bellevue, in this city In fact, by diligence and study, he could graduate in two years "Even if I never practice," he said to a MIRROR reporter, "there is no harm in having the knowledge, and I have quite made up my mind that if I get a New York engagement I shall attend at Bellevue the entire year, and if I do not I shall not go on the road, but go over and take a year's course at Jefferson College, in Philadelphia."

Ramsay Morris is branching out in enterprises of his own. Leaning lazily against the front of the Madison Square Theatre, he said: "I am going to put on a piece at the Academy of Music, Buffalo, on August 30 with Blanche Weaver in the leading part There is a splendid boy's character, and this will be entrusted to Eugene Sanger, the messenger boy, who went to Europe for Mr. Frohman. I am now negotiating with several other people The play is a melodrama in five acts, and is laid in the time of Louis XV, with the scenes in and about Paris It is entirely original. I am sorry that I cannot give you an outline of the play, but that would destroy the complete surprise I am planning for the first night I am negotiating for new and handsome scenery for the piece. After its first presentation we shall rest for a month before going out with it. I want to avoid the election excitement"

There are few managers that are more enthusiastic over their stars, and who work harder to advance their interests than Edward D. Price, the manager of Richard Mansfield. This is the way he talks when the doors are locked on the reporter and there is no escape: "Let me show you the persistency and energy with which he (Mr. Mansfield) works, and you will see the reason why 'he gets there' As an actual fact, there has not been a day, hot or cold, for six weeks, in this city and in Boston—Saturdays and Sundays excepted, of course—that he has not rehearsed his company from 11 o'clock in the morning till three in the afternoon. There is no let up to him. He works constantly, and that is what has counted in making his success. He has worked very hard indeed to get his company in shape for the other side. It has grown from a little comedy company to a strong stock organization, for that is what it really is, as far as its capacity for varied work and for evenly sustained excellence are concerned Just let me give you another sample of the way in which work goes on here On last Sunday we had the final dress rehearsal of A Parisian Romance, and the entire company staid in the theatre and worked steadily from two in the afternoon till ten at night, without one minutes intermission, food not even being thought of. The success achieved by such endeavor is well earned."

It is said that Sarah Bernhardt will tour the French provinces in La Belle Russe. Frank L. Goodwin, who says he owns the piece by purchase from David Belasco, whose receipt he holds, was not approached by Mr. Abbey for its use by the French actress, but that if the statement be true that she is to appear in it, an unauthorized copy must have been sent to Abbey. There have been some tall assertions made by the authors of Forget-Me-Not, Two Nights in Rome and La Belle Russe. The three plays, as is well known, are derived from the same source. Henry Merivale dramatized the first, A. C. Gunter the second, and Belasco the third—and each is willing to make affidavit that his is the original—or, in other words, that the motive, plot, action, dialogue, etc., of each were evolved from their respective brains. As there is no appreciable dissimilarity in the plots of the three plays, there's a great economizing of truth somewhere in the matter of the genuine authorship. However, the flavor of the chestnut lingers about all three, and the origin is perhaps of little consequence at this time.

Three Happy Managers.

Among the recent arrivals of out-of-town managers are three who met a MIRROR representative almost simultaneously the other day. The first was Charles O. White. He was most enthusiastic and could hardly keep from rubbing his hands as he said softly: "It's all arranged—all arranged. Frank W. Sanger and I have successfully concluded negotiations by which all the Broadway Theatre successes come to White's Grand Opera House, Detroit, with the accompanying scenery and costumes."

Cud Given was the second manager. He is quite a young man and his name does not give him as much trouble as might be imagined Mr. Given takes care of Foster's Opera House, Des Moines, and the new opera house at Marshalltown, Iowa. He arrived the latter part of last week, has taken up his headquarters at Klaw and Erlanger's, and reports bookings as very good. "We shall open our season with, John Dillon in Wanted, the Earth," he said, "and the line of attractions we have secured is a very good one. What sort of business we shall do the early part of the season depends almost altogether on the result of the Chicago Convention An Iowa man—Allison—is up, and if he gets the nomination matters politically will be so lively in our State that the theatrical business won't have much show, I'm afraid."

The third manager seen was Emile Bourlier, of the Bourlier Brothers, lessees and managers of the Masonic Temple, Theatre, Louisville. "I am at Klaw and Erlanger's," said Mr. Bourlier, and my list of bookings is a very complete one, although I shall stay here for another month or six weeks yet. We will open the season at our house on August 31 with McNish, Ramza and Arno's Minstrels, and among the other attractions to be seen during the season, will be the Carleton Opera company, Mary Anderson, Helen Barry, Lewis Morrison, Murray and Murphy, Rose Coghlan, The Stowaway, Erminie, The Twelve Temptations, Dan Darcy, Hallen and Hart, Lizzie Evans, Kellar, the magician, and Powers' Ivy Leaf."

Another Farce Comedy Party.

"I have associated myself with Hallen and Hart in their new farce-comedy, Later On, by H. Grattan Donnelly, author of Natural Gas," said Harry Hiser, the other day. "And, by the way, I wish you would make note of the fact that the Hart in the case is Joe Hart, who will appear with the company. Miss Hart having retired from the stage. Mr. Hallen intended to break off his connection with vaudevilles some two years ago, but the combination was a money-maker, and he did not do so. He could still count on it for a large income, but it is his desire to make a name in farce-comedy, and he could not let the chance go by. He has always given the best of vaudeville entertainments, and his farce-comedy company will be as strong as it is possible to make it.

"There have already been engaged for this organization John T. Kelly and Bernard Dyllyn, while negotiations are going on for a prominent soubrette. We shall play in first-class houses only, opening at Heuck's, Cincinnati, and appearing in two theatres in this city, though not until February next as we go to San Francisco and play through the South. The play is a satire on the English nobility, and is very funny indeed. Over five months' time has been booked, and there is every prospect of a successful season."

Professional Doings.

—Perkins D. Fisher's Cold Day company closed a forty-one weeks' season at Columbus, O., on the 16th. Mr. Fisher writes THE MIRROR that it was the most successful season he has yet had. He opens his next season on August 27.

—"A Roman Legend and other Poems" is the title of a book now in press, by James Clarence Harvey, of Frank Mayo's company. The celluloid cover is to be bound together with a silver chain from which will hang an antique Roman coin.

—As is his yearly wont, Metcalf Russell published a summary of the past Boston season in the Boston *Times* of Sunday last. This summary is succinct and concise, and to all who may be interested in the records of the Boston stage it will be of great value.

—J. T. Maguire, treasurer of the Fourteenth Street Theatre, will be the recipient of a complimentary testimonial at that house on the evening of Friday, the 29th inst. His popularity, aside from the attractiveness of the programme, should insure a crushing attendance.

—Gypsy Alcott, who left the Black Flag company some weeks ago, on account of the non-payment of back salary, complains that her name is still being used by that organization without authority, and fears such liberty may work to her disadvantage in the future.

—A Narrow Escape, John A. Stevens' comedy-drama, will be produced at Brighton, England, on August 6. Mr. Stevens is probably going over to rehearse it. He will return in September to make a tour, which W. W. Randall is booking, in Mask of Life, a play of his own.

—Lawrence Barrett has presented the Players' Club with Sully's portrait of George Frederick Cooke and Cosene's painting of the Chandos Shakespeare. In addition to those gifts he has presented his theatrical library, a jewel worn by Edmund Kean, and other things interesting to the profession.

—Lester and Allen, the variety specialists, have determined to dissolve partnership. They have been barnstorming the country with a poor variety company this season, which has been unmercifully excoriated by the press, and doubtless the proposed separation results from the fact that they have not set the world on fire with their united genius.

—Rhea's next season will begin September 10. Her repertoire will embrace Much Ado About Nothing, Unequal Match, A Dangerous Game and Adrienne. Among those engaged to support her are William Harris, Joe Francoeur, Charles A. McManus, W. E. Owen, R. P. Gibbs J R. Amory, and Misses Coggswell, Deaton and Wren. Rhea arrived at Havre last Sunday morning.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Item: Our pretty little new Bijou Theatre will open 18 with Robert Macaire.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): Denman Thompson in The Old Homestead 5-7 to large and well pleased audiences. The piece as presented is pronounced by all to be one of the most homelike things ever seen here. The co. is very fair. The first attempt at grand opera by local talent occurred 9 11 with matinee 11. Three houses, literally packed, greeted Evan Stephens' music-class in their re dition of the Bohemian Girl. The utmost enthusiasm prevailed, so much so that it will go twice again, which is beyond the most sanguine hope of its projectors. There has not been seen such a rush for seats since the Booth-Barrett engagement (when people staid on the steps five days and nights to obtain tickets) The receipts were nearly $2,000. Next week, Barry and Fay.

Item: The Mirror Annual is the finest thing we have ever seen of its kind.

VERMONT.

RUTLAND.

Rutland Opera House (A. M. Higgins, manager): The sensational comedy-drama, Dot, was given to a good house 14. It was the first appearance in Rutland of Florence J. Bindley, who sustained the difficult title role satisfactorily, and was accorded a hearty reception.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Florence Bindley 12-13 in Excitement and Dot to good business. One hundred and fifteen performances have been given here during the past season, among them being seven tragedies, twelve comic operas, and twenty-three musical comedies. Only three cos. made a week's stay, the balance being one-night stands. Ten attractions played to over $900, and thirty-four to over $500. Comic operas are very popular here, and always sure of large business. Several good attractions are booked for next season, which opens about Sept. 1.

WISCONSIN.

WAUSAU.

Grand Opera House (H. L. Wheeler, manager): Stewart's Two Johns co. 12 to good business. The situations and predicaments of the Two Johns are quite amusing, but the play is too long. Co. good. This house will be closed until August.

Item: Manager Wheeler has booked some first-class attractions for next season, among which are Sol Smith Russell, Joe Murphy, Zozo, Little Nugget co, George H. Adams in He, She, Him and Her, and others.

MADISON.

Webster and Brady's She, advertised for 15, canceled. Holland and Gormley's Great Dime Circus 22-23.

CANADA.

HAMILTON.

Grand Opera House (Thomas kiche, manager): J. K. Emmet in Fritz closed the season 13. The house was well filled, and the co. gave great satisfaction. In the cast Mart Cody and Georgie Gardner are worthy of special mention.

Item: J. K. Emmet and co. close their season in Ogdensburg, N. Y., on the 26th.

LONDON.

Grand Opera House (John H. Davidson, manager): J. K. Emmet in Fritz had very small house 11, although this was his first appearance here. Newton Beers in Lost in London 12 had small audience, the weather is so very warm; theatrical business is very tame here.

Item: Sallie Holman was buried here Sunday, and a very large cortege turned out to pay their last respects to one who in life had amused hundreds of thousands, and who will long be remembered as a loving and brilliant woman.

MONTREAL.

Theatre Royal (Sparrow and Jacobs, managers): Topack and Steel's Specialty co. 11, week, to good business. The performance is above the ordinary run of variety cos. Imro Fox, the prestidigitateur, is exceedingly clever, as are also Topack and Steel, Hefferan and McDonald, and Lillian Abrams. This week Pete Baker in Chris and Lena. Next, Nelson's Specialty co.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES

ALADDIN Co: Rochester, N. Y., 21-23, Buffalo 25—week.
AUGUSTIN DALY'S Co.: London, Eng., May to the close of July.
ANNIE PIXLEY: Chicago, Ill., June 11—two weeks.
A. M. BARRON Co.: Pierson, Mich., June 18—week.
BARRY-FAY Co.: Salt Lake, U. T., June 18—week; Los Angeles, Cal., 25—week; San Francisco, July 2—two weeks.
BOY-HERO Co.: Troy, N. Y., June 18—week.
BANKER'S DAUGHTER Co.: New York City June 18—week.
CLAIR SCOTT Co.: Hoboken, N. J., June 18—week.
CHIP O' THE OLD BLOCK Co.: Boston, Mass., June 18—week.
CINDERELLA Co.: Omaha, Neb., June 18—week.
CONRAD THE CORSAIR Co.: Chicago, Ill., June 11—two weeks.
DARK SECRET Co.: Los Angeles, Cal., June 11—two weeks.
DR. JEKYLL AND MR. HYDE (Mariande Clark) Co.: Washington, D. C., June 18—week.
DR. JEKYLL AND MR. HYDE (Percy Hunting): New York City June 18—week.
DENMAN THOMPSON: San Francisco, Cal., June 11—four weeks; Los Angeles July 9—week, and close of season.
DAWN Co.: Boston May 28—indefinite.
EVA FENTON Co.: Fairbault, Minn., June 18—week.
EUNICE GOODRICH Co: Lawrence Kas., June 18—week; Omaha, Neb., 25—four weeks.
EDWIN STUART Co.: Muscatine, Ia., June 18—week.
EDWIN CLIFFORD Co: Lake Lindon, Mich., June 21 22.
FANNY DAVENPORT Co.: San Francisco July 9—indefinite.
FRED. WARDE Co.: Garden City, Kas., June 25, Larned 26, Hutchinson 27, Newton 28, Topeka 29-30.
FELIX AND EVA VINCENT Co.: Louisville June 18—week; Des Moines, Ia., 25—week; Council Bluffs July 2—week.
FRANK TUCKER Co.: Big Rapids, Mich., June 21.
GEORGE'S THEATRE Co.. Buena Vista, Cal., June 18—week.
GUS WILLIAMS' Co.: Seattle, W. T., June 21-22, Tacoma 23, Portland, Ore., 25—week; Walla-Walla, W. T., July 2-3, Spokane, Mont., 6 9.
GRACE HEILEP Co.: Hutchinson, Kas., June 18—week.
GEORGE J. CURTIS Co.: Hurricane, Me., June 18—week.
HILL'S PEOPLE'S THEATRE Co.: Matteawan, N. Y., June 18—week.
H. VINTON GOLD KING Co.: Cincinnati June 18—week.
HARRISON-ROGERS' DRAMATIC Co.: Chicago, Ill., 18—two weeks.
HERNE'S DRIFTING APART Co.: Boston, June 11—two weeks.
HELENE ADELE'S Co.: Binghamton, N. Y., for the Summer season.
IMRE KIRALFY Co: Saint George (Staten Island), N. Y., June 16—indefinite.
IDA VAN CORTLAND Co: Alpena, Mich., June 18—week.
J. K. EMMET Co.: Ogdensburg, N. Y., June 26.
J. O. O'CONNOR: N. Y. City, June 18 week.
JEFFREYS LEWIS Co: Butte, Mont., June 18—week.
LOST IN LONDON Co.: Toledo, O., June 18—week; Grand Rapids, Mich., 28.
LEONZO BROS. Co.: New York City June 18—week.
LOUISE ARNOT Co.: Buffalo, N. Y., June 11—two weeks.
LULU DELMAY Co: Knoxville, Tenn., June 18—week.
LORANGER THEATRE Co.: Baldwin, Mich., June 18—week.
LIZZIE EVANS: San Francisco, Cal., June 11—three weeks; Oakland July 4—week; Los Angeles 16—week.
LILLIAN KENNEDY Co.: Saratoga, N. Y., June 18—week.
LITTLE NUGGET Co.: Buffalo, N. Y., June 18—week; close of season.
MELLVILLE SISTERS Co.: Grand Haven, Mich., June 18—week.
MORA Co.: Springfield, Mass., June 18—week.
MORRISON DRAMATIC Co.: Stockton, Cal., June 28 30.
MULDOON PIC NIC Co.: La Salle, Ill., June 18—week; Peoria 25—week.
MULDOON'S PIC NIC (Poole's): N. Y. City June 18—week.
MARTIN HAYDEN Co.: Troy, N. Y., June 18—week.
NATURAL GAS Co.: N. Y. City May 1—indefinite.
PECK'S BAD BOY Co.: Almonte, Ont., June 21, Carlton Place 22, Perth 23, Morristown, N. Y., 25, Carthage 26, Potsdam 27, Canton 28, Ogdensburg 29.
PATTI ROSA Co: Portland, Ore., June 18—week.
PETE F. BAKER Co.: Montreal Can., June 18-23, Buffalo, N. Y., 25-30.
RENTFROW'S PATHFINDER Co.: Sterling, Ill., June 18—week.
ROBERT MACAIRE Co.: Knoxville, Tenn., June 18—week.
ROYSE LANSING Co.: Green Bay, Wis., closing season July 30.
RICHARD MANSFIELD: N. Y. City, June 18—two weeks.
RUN OF LUCK: Chicago, Ill., May 28—indefinite.
RANSOM DRAMATIC Co: Cincinnati, O., June 25—week.
R. H. BAIRD Co: Walkerton, Can., June 18—week.
ROXY Co.: Hoboken, N. J., June 25—week.
STILL ALARM Co.: N. Y. City, May 21—June 30.
SHE (Barrow-Staley) Co.: Toledo, O., June 20-23, Lemars, Ia., 25.
S. H. BARRETT Co.: Sioux Fal's, Dak., June 23
SWITZER-HAMILTON Co.: Bloomington, Ill., June 18—week.
STAR THEATRE (H. R. Brennan) Co.: Halifax, N. S., June 4—two weeks.
SOUTHER' COMEDY Co.: Des Moines, Ia., June 18—week.
STAR THEATRE (Felton) Co.: Anderson, Ind., June 18—week; Muncie 25—week.
THE CRYSTAL SLIPPER Co.: Chicago June 11—three weeks.
TWO JOHNS Co.: Winona, Minn., June 21, Rochester 22, Mankato 23, Wallentown 24, Ilion, Dak., 25, Mitchell 26.
ULLIE AKERSTROM: Boston, June 4—four weeks.
WARD COMEDY Co: Salt Lake City July 2—week.
WILSON THEATRE Co: Danville, Ill., June 18—week; Terre Haute, Ind., 25—week, and close of season.
ZITKA: N. Y. City June 18—week.

OPERA AND CONCERT COMPANIES

BLIND BOONE CONCERT Co.: Jacksonville, Ill., June 21, Waverly 22, Virden 23, Springfield 24.
BIJOU OPERA Co: Little Rock, Ark, June 18—week.
CORINNE Co.: N. Y. City June 18—week.
CONRIED-HERMANN OPERA Co.: St. Louis, Mo., June 18—indefinite.
CARLETON OPERA Co.: Baltimore June 14—indefinite.
DUFF OPERA Co.: New York City June 14—indefinite.
DUNLAP OPERA Co: Chicago, Ill., June 14—indefinite.
DESHON STARR OPERA Co.: Minneapolis, Minn., June 18—indefinite.
GILMORE'S BAND: Kansas City, Mo., June 21, Burlington, Ia., 22, Springfield, Ill., 23, Peoria 24-25, Adrian, Mich., 26, Cleveland, O., 27-28, Pittsburg, Pa., 29 30, Manhattan Beach July 1—three months.
LYCEUM OPERA Co.: Washington June 14—indefinite.
MEXICAN BAND: Chicago, Ill., June 17—two weeks, thence to Paris, France.
McCAULL'S Co. (No. 1): N. Y. City June 11—indefinite.
MACCOLLIN Co.: Presque Isle, O., June 18—two weeks Cincinnati, July 9—indefinite.
NADJY (Casino) Co.: N. Y. City, June 11—indefinite.
NEW ORLEANS JUVENILE OPERA Co.: Cincinnati, O., June 18—week.
NOSS FAMILY: Petoskey, Mich., June 21-22, Harbor Springs 23, Cadillac 25-26, Traverse City 27, Elk Rapids 28 29 Charlevoix 30.
NELASSON'S SPANISH OPERA Co.: San Francisco June 11—indefinite.
PYKE OPERA Co.: Los Angeles, Cal., June 18—week.
ROYCE-LANSING BELLRINGERS: Lemars, Neb., June 21, Worthington, Minn., 22, Windom 23.
SCHOFIELD GRAND CONCERT Co.: Big Rapids, Mich., June 18—week.
WILBUR OPERA Co.: Boston May 28—indefinite.

MINSTRELS.

DOCKSTADER'S MINSTRELS: San Francisco June 11—two weeks.
GORMAN BROTHERS' Co.: Cincinnati, O., July 1—indefinite.
LEW JOHNSON MINSTRELS: Hollister, Cal., June 21, Gilroy 22, San Jose 23, Los Angeles 25—indefinite.
SAN FRANCISCO MINSTRELS: St. Marys, Can., June 21, Berlin 22, Guelph 23, Preston 25.

CIRCUSES, ETC.

BARNUM'S CIRCUS: Detroit, Mich., July 2.
BRISTOL'S EQUINE SHOW: Boston, Mass., June 18—indefinite.
CLEMENT-RUSSELL CIRCUS: Philipsburg, Pa., June 20 21.
DORIS-SULLIVAN CIRCUS: Mount Vernon, N. Y., June 23.
FOREPAUGH'S CIRCUS: Southbridge, Mass., June 21, Worcester 22, Natick 23, Boston 25—week; Woonsocket, R. I., July 2, Pawtucket 3, Providence 4, Fall River, Mass., 5, Newport, R. I., 6, New Bedford, Mass., 7, Brockton 9, Taunton 10.
FRANK A. ROBBINS' WILD WEST SHOW: Fenton, Mich., June 21, Rome 22, Mount Clemens 23, Cassopolis 25, Union City 26, Buchanan 27, South Haven 28, Albion 29, Suspension Bridge, N. Y., July 2.
FOSTER-LA ROSA CIRCUS: Red Cliff, Col., June 21, Leadville 22-23.
GRAND CIRCUS ROYAL: Providence, R. I., June 18—week.
HOWE'S CIRCUS: Simcoe, Can., June 21, Brantford 23.
JOHN ROBINSON'S CIRCUS: Paducah, Ky., June 28.
L. J. DUCHAIK'S NEW LONDON RAILROAD CIRCUS: Lyons, Ia., June 21-23, Cedar Rapids 25-27, Marshaltown 28 30, Des Moines July 3.
McMAHON'S CIRCUS: Denver June 18—indefinite.
MILLER-FREEMAN Co.: Lynn, Mass., June 30.
RICHARD'S CIRCUS: Omaha, Neb., June 18—two weeks.
SHIELDS' CIRCUS: Richmond, Va., June 18—week.
SELLS BROTHERS' CIRCUS: Hastings, Neb., June 29, Denver July 4—week.
STOWE'S CIRCUS: Cincinnati, June 4—indefinite.
WALTER L. MAIN'S CIRCUS: Palmyra, Pa., June 21, Lebanon 22.
T. H. BURKE'S HORSE TROUPE: Shelby, O., June 21, Akron 22 23, Ravenna, Mo., 25.
WILD WEST: Erastina, N. Y., May 30—indefinite.

VARIETY COMPANIES.

D'ESTA CURLEY Co.: Chester, Pa., June 20-23.
DUNCAN-CLARK COMB.: Springfield, Vt., June 23.
EUGENE ROBINSON'S FLOATING MUSEUM: Louisville, Ky., June 18—week; Madison, Ind., 25—week.
KELLAR: Boston June 11—indefinite.
LILY CLAY'S COMB: N. Y. City, June 4—four weeks.
LOCKE LONG COMB: Blissfield, Mich., June 21, Metamora, O., 22, Lyons 23.
MITCHELL'S VARIETY COMB: Knoxville, Tenn., June 18—week.
PROF. J. E. KENNEDY: Manistee, Mich., June 18—week; Cadillac 25—week; Traverse City July 2—week; Charlevoix 9—week; Petoskey 19—week.
REILLY-WOOD Co.: Seattle, W. T. June 19 21, Victoria, B. C., 22-23, Spokane, W. T., 26-27, Missoula, Mont., 29-30, Butte July 2 4, Anaconda 5-6, Deer Lodge 7, Helena 9-11, Bozeman 12, Miles City 13, Bismarck, Dak., 14.
RENO COMB.: Wall Lake, Ia., June 20-21.
SHAY AND Co. COMB.: Camp Washington, O., June 21 23.
TOPACK-STEELE Co.: Toronto, Can., June 18-23—week; London 25-27, St. Thomas 28 30, Chatham July 2-4, Mt. Clemens 5 7.
VIENNA LADY FENCERS Co.: N. Y. City June 18—week.

Australian Notes.

SYDNEY, May 16, 1888.

Since my last letter some four weeks ago matters theatrical in this city have rattled along at a merry pace. Business at the principal houses has been excellent, few changes having taken place.

At the Criterion Brough and Boucicault produced Bachelors for two weeks to excellent business, and deservedly so, as the piece is brimful of humor and fun, and such sterling artists as Mrs. Brough, H. H. Harwood, Boucicault, G. S. Tetherage and Cecil Ward appeared in the cast. Last Saturday School for Scandal was presented in splendid style, and with an exceptional cast, which I hardly think could be beaten in Australia. Both press and public speak in the highest terms of Brough and Boucicault's last production in Sydney. On the 16th of June Essie Jenyns and W. J. Holloway play a short season of twenty-four nights, producing Twelfth Night, Ingomar, As You Like It, etc. They in turn will be replaced by, I believe, Brough and Boucicault, with Robert Brough in the company, when will be submitted for the first time here a comedy entitled Turned Up, which achieved a successful run when produced in Melbourne some months since.

During their last week here the Fish singers removed to the Y. M. C. A. Hall, their concerts there being much more advantageous to themselves than when they were at the Opera House. At present they are touring the suburbs.

Harry Richards and party reappear next Saturday at the Opera House. The party were a decided failure in Adelaide, having to put the shutters up after showing for a week, the theatre having been leased for four weeks.

Nothing but packed houses during the last ten nights at the Theatre Royal, where Williamson, Garner and Musgrove's Comic Opera company are appearing in Dorothy, with Nellie Stewart, Fannie Leddeard Mrs. Edouin Bryer, Knight Aston, Leumarie and W. T. Elton in the cast. Elton has scored a big triumph in this splendid opera, being received with cheers almost each evening. There seems every probability of the opera running to the close of the season, some five weeks, after which Bland Holt follows for ten weeks in a revival of New Babylon, The World, Manhood, etc., after which I presume the triumverate will bring along Carrie Swain, Charles Garner and the London Gaiety Burlesque company, which will pretty well fix matters right up to Christmas.

Alfred and Lily Lampier, together with their company, are at present in Newcastle, where they have met with a most hearty reception; they are en route to Queensland.

Frank Smith, of the Standard Theatre, ran the burlesque of Venus and Adonis with Amy Horton, Eva Clements and D'Arcy Mansfield in leading parts for three weeks, to first-class business. Last Saturday Venus and Adonis gave place to H. J. Byron's burlesque, Camaraaman, which will be kept on some three weeks, to be succeeded by a short dramatic season with Rosa Towers, as the star. Frank Smith informs me he has closed with Field, Hanson and Sylvo, late of Frank Clark's All Star company, to appear at the Alhambra Music Hall for a term commencing May 21.

The Gaiety Theatre is occupied by the Rainsford-Barry-Herbert combination, who for the past fortnight have been playing a piece called Foiled, written by an Australian barrister, the late Walter Cooper. Next week they produce Current Cash. The principal lady artists are Marion Welles and Dora Mostyne.

Rignold and Allison are the lessees of the beautiful structure known as Her Majesty's Theatre, and for the last thirty-eight nights George Rignold, Kate Bishop, Bryan Darley Annie Taylor and a numerous company have been appearing in Gilbert Parker's version of Faust. The piece is magnificently staged, but the acting is inferior, consequently the piece has been but a moderate success. It will be withdrawn next week, and Clancarty will reign in its stead for two weeks, until Lights o' London is ready for production, in which, I think, Maggie Knight, who returned from America lately, will appear. Kate Bishop secedes from Rignold and Allison June 1.

Items: It is stated that Gracie Plaisted will shortly return to America. She will be accompanied by Charles Harding.—Sophie Harris, a burlesque actress, leaves for San Francisco by the outgoing mail.—Walter Keen, the Australian Comique, left last week for America by a sailing ship.—Brough and Boucicault's burlesque company are just on the eve of finishing their successful season through New Zealand, with Titherland Cunard as manager. They play a short season in Hobart previous to their reappearance in Melbourne.—W. J. Holloway, Essie Jenyns and company have quite taken the people of Launceston (Tasmania) by storm.—Williamson, Garner and Musgrove Opera company, with Leonora Braham at the head, ably supported by Alice Barnett, Edwin Kelly, Woodfield, Duncan Young and others, are located for five weeks at the new Opera House, Brisbane, producing Iolanthe, Princess Ida, etc.—Actor-author George Darrell is playing his own drama, The Sunny South, to crowded houses at the Theatre Royal, Adelaide.—Roller-skating is playing great havoc with all shows in and around Brisbane.—Fred Hiscock's Federal Minstrels are touring Northern Queensland and meeting with moderate success.

MELBOURNE NEWS.

At the Royal Bland Holt revived Alone in London on the 12th to a packed house. He has supporting him Agnes Thomas, Mrs. Bland Holt, Walter Howe, Little Daisy Chester, child actress; B. N. Jones, Charles Holloway, Hans Phillips and others. Bland's season closes May 25, and will be followed 26th by Carrie Swain and a big company, who open in a sensational drama.

Ada Ward is at the Alexandra Theatre, appearing as Lady Isabel in East Lynne. The lessees of that rather unfortunate house have in preparation Wilkie Collins' version of New Magdalen. G. H. Anson recently appeared as Daniel Groodge in Mankind, when that piece was revived by Bland Holt at the Melbourne Royal some two weeks ago.

Charles and Harry Coghill have held their own against all comers for the last forty three weeks at St. George's Hall, minstrel and burlesque business being the attraction.

Charles Warner, who is still drawing full houses to the Princess Theatre, essayed the part of Claude Melnotte, in The Lady of Lyons, to the Pauline of Isabel Morris, who is at present appearing with him in The Barrister, produced by Williamson Garner and Musgrove Comedy company on May 5, for the first time in Australia. Emma Chambers, H. H. Vincent, Frank Cates, H. Flemming, Jenny Watt, Tanner and Gracie Warner are also appearing in The Barrister.

The Donaldson Brothers have caused a big sensation at the Victoria Hall, where they are appearing in conjunction with Frank Clark's American Star company, among whom are numbered Wilson and Cameron, also May Cameron, who came from America with the company. The London Gaiety Burlesque co. introduced to Australian theatre-goers by Williamson, Garner and Musgrove will open at the Princess Theatre, June 16, in Monte Cristo, Jr., when the undernoted celebrities will appear: Nellie Farren, Marion Hood, Letty Lord, Sylvia Gray, Alfred Consuelo, Sophie Marriott, May Russell, Marion Nola, Fannie Beauclerc, Walter Raynham, Fred Leslie and Charles Danby.

Amy Sherwin's English opera season commenced at the Opera House last Saturday, when The Bride of Lammermoor was given with Amy Sherwin, Aaron D. Saxon, Alfred Wilkie, Alfred Hubbard, Minna Fischer in the cast. Conductor Herr Benno Sherek, Marie Hester, and H. W Stockwell will make their appearance during the week in Maritana. The season is to last ten or twelve weeks.

At the Bijou Theatre, which is under the management of Brough and Boucicault, Charles Arnold, Little May Hannan, Myra Kemble, George Lash Gordon, H. C. Sidney, Nellie Ogden, Pattie Brown, and W. H. Leake, have been appearing with the greatest success in Hans the Boatman. They will be followed for a short season of two weeks by Harry St. Maur and company who will at no distant date leave for India.

The Gaiety company will only remain in Australia sixteen weeks, playing Melbourne and Sydney, after which they leave for San Francisco.

About "Rare Ben Jonson."

John Hunter, the collector of the finest museum of comparative anatomy in the world, was one of those "high priests of Nature" whom humanity loves to honor. It was he who founded the celebrated Hunterian Museum, now in the Royal College of Surgeons, Lincoln's-Inn-Fields, London, which, for completeness, accuracy and interest has never been equaled. The apparent connection between the great surgeon and the poet Ben Jonson, who was the bosom friend and admirer of Shakespeare (in spite of the commentator's assertion that he was his traducer), is curious and well worthy of record.

Ben Jonson, born 1574, in Westminster, died in 1637, and John Hunter, who was born at Long Calderwood County Lanark, in February, 1728, passed away in 1793, one hundred and fifty-six years after the death of the great dramatist; but, although so widely separated in life, yet in death they met cheek by jowl, in the most extraordinary manner.

Hunter had been subject to strong spasmodic affections of the heart since 1786, and in the year named, 1793, on the 16th of October, he went in his usual state of health to St. George's Hospital. Meeting with things which irritated him, he went into the next room, where, turning round to Dr. Robertson, one of the physicians of the hospital, he gave a deep groan and expired. At that period there were no coroners or coronors' inquests, their duties being assigned to certain old women called searchers, who examined the body of every person who died, and by whom a certificate was made out that the deceased came by his death from natural causes, and not from violence. John Hunter's body was subjected to this scrutiny and buried, as the following entry in the sexton's book testifies:

"LEISTER SQUAR. Oct. 22, 1793. M.
"John Hunter, Esq. quarter past four o'clock £6 2s. 2d. No candles. N—3—V. Duty, 3d. C. 4 ij. yrs. Aperplexy."

The letters N. and V. and figure 3. meant North Vault, No. 3; the letter C meant certificate, and the letter M male.

All these apparently, mysterious letters and figures applied to the interment of the surgeon's body in the vaults of the Church of St. Martin's-in-the-Fields, Trafalgar Square, London, a place in itself full of interest both in its old structural form, and in its present aspect. The ancient church and churchyard, of which a rare engraving by George Vertue exists, are associated with names well known in art, the drama, and in the history of bygone times.

In William Gifford's admirable life of Jonson, where in he so utterly routs the poet's defamers, he says: "Jonson was accordingly sent, when of a proper age, to a private school in the Church of St. Martin's-in-the-Fields." The old register of the original church has the certificate of the marriage of Jonson's mother to one Thomas Fowler. A note of the baptism, in 1561, of Francis Bacon, Viscount of St. Albans, in that church, who was born that year at York House, in the Strand close by, is also extant. Among those who were interred there was the notorious Nell Gwynne, from whom, strange to say, are sprung the Dukes of St. Albans. Nell died in 1687. Sir Theodore Mayne, physician to James I and Charles I was interred in the church. The painters, Vansomer, Laguerre and Dobson, all three of whom flourished in the seventeenth century, were buried there; as also John Lacy, the actor, who first appeared in the playhouses of London, in 1631, he being an apprentice to John Ogilby, originally a dancing-master, who became a distinguished scholar, and was Master of the Revels in Ireland. Here also are interred Thomas Stanley, the author of a translation of Æschylus, and Sir John Birkenhead, Kt., secretary to Laud, Archbishop of Canterbury, and a great supporter of Charles I. He was the author of many polished pamphlets. Robert Bayle, a son of the Earl of Cork, a great chemist and profound thinker, was buried there.

James Gibbs, a Scotch architect, erected the present church of St. Martins-in-the Fields, in the early part of the last century at a cost of £18,000. It is a fine specimen of the Palladian order, and the only complete example in London. The church is the parish church of the district, in which Buckingham Palace stands, and the births of some of the Queen's children are entered on its register. Some notable people have been buried within its walls and in the graveyard, now completely covered with stone. Among the number are the sculptors Stone and Roubillac, whose works are exhibited in a large number of monuments in Westminster Abbey. George Farquhar, the author of "Beaux Stratagem," is also interred in the church, and among the records is one of Jack Sheppard. A curious couple were laid to rest within its vaults—Miss Reay and her murderer, Hackman, the two coffins being linked together by a chain.

When it became necessary to remove such of the bodies buried in the vaults as surviving friends and relatives desired, prior to reinterring them elsewhere, and building up and enclosing the remainder in accordance with the law which came into operation on the 1st day of February, 1859, due notice was publicly given by the churchwardens of the parish. This notice was seen and marked by the late Francis T. Buckland, the naturalist, who was cognizant that John Hunter was lying somewhere in the vaults of the church of St. Martins-in-the-Fields. Being a great admirer of the genius of the renowned surgeon, he imposed upon himself the task of seeing that the reinterment of his remains should be properly accomplished in a spot more worthy of the man and his memory. Aided by the president and the council of the College of Surgeons, he obtained permission to reinter the bones in Westminster Abbey.

So much having been accomplished the indefatigable naturalist had yet much to do, and that of an all-important character; nothing less, indeed, than that of finding John Hunter's remains. This was a task of prodigious labor of not the most agreeable nature, because it necessitated active and continued search among all the coffins, and fragments of coffins and dead men's bones, contained in vault number 3. It will not be hard to picture Mr. Buckland's feelings when the ponderous oak door of that particular vault was swung open upon its rusty hinges, and revealed the grim assemblage of human remains within its shadow. He says:

"It was a good-sized room, as full as ever it could hold with coffins, piled one over the other from the very top to the very bottom. Some coffins were piled up crossways in front of the door so that no entry could be obtained except by moving them, and others were jammed up together in all possible positions, without the least attempt at order, reminding one much of books packed in a box to be sent away. To the left of this vault there began another, in which there was a great mass of simple wooden coffins of persons buried anterior to the act which ordered that no person should be buried except in lead. The faint and sickly effluvia which emanated from these vaults were truly overpowering and poisonous."

Mr. Buckland remained undaunted, in the midst of these dreadful surroundings, from which he did not escape until after two consecutive vigils over the workmen; the first of eight and the last of seven days. The total number of coffins handled was 3,260, of which more than 200 were in Vault No. 3. Instead of finding one John Hunter they found two, as also the remains of a Mrs. John Hunter. The real object of their search was easily identified when reached, although naturally enough it was among the last, by the brass plate bearing the following inscription: John Hunter, Esq., died 16th October, 1793, aged 64 years," above the Hunter's arms, a hand with an arrow on it, also the three horns of the hunter. Prior to putting together the links of the strange tale which follows, a little story has to be told as it appeared in the *London Times* of November 11, 1865, headed "The Skull of Ben Jonson." It runs thus: "In the course of a paper read this week by D. Kelburne King, President of the Hull Literary and Philosophical Society, before the members of that society, on 'The Recent Visit of the British Association to Birmingham,' the Doctor, in speaking of a visit which he and Dr. Richardson, of London, had made to Shakespeare's birthplace, at Stratford-on-Avon, narrated the following curious incident: He said that a blind gentleman, who thought no one but the guide was present, mentioned that a friend of his had a relic which would be a valuable addition to the Shakespearean Museum at that place—the skull of Ben Jonson. When this friend attended the funeral of Dr. ——, at Westminster Abbey, he perceived that the next grave, that of Ben Jonson, had been opened, and he could see the skeleton of the body in the coffin. He could not resist the opportunity of putting in his hand and extracting the skull, which he placed under his cloak and carried off. From a remark which the blind gentleman dropped, Dr. Richardson thought he could identify the offender, and he asked if the person's initials did not consist of certain letters. The blind gentleman was not a little startled at finding that his secret was out; he admitted the fact, but prayed that no advantage might be taken of the discovery. This was promised; but as Dr. Richardson is an ardent admirer of the Avonian bard he determined that, without going to extremities, he will bring the necessary pressure to bear on the possessor of the skull so that it shall be placed in a more worthy repository than the cabinet of an obscure individual."

Now comes the singular connection between the deceased gentlemen, John Hunter, surgeon; Francis T. Buckland, M.A., Inspector of Salmon Fisheries; Rev. William Buckland, D.D., geologist, Dean of Westminster (Francis F. Buckland's father), the blind gentleman's friend, and Ben Jonson, Poet Laureate, who had quitted this world as far back as 1673.

In the year 1849 Sir Robert Wilson was interred in Westminster Abbey, and the place chosen was in the north aisle of the east nave, not far from the monument of Thomas Banks, R.A., opposite to the scutcheon of Robertus de Ras, and contiguous to the triangular stone, let into the pavement, the gift of Jack Young, at a cost of eighteen-pence, on which is incribed: "O Rare Ben Jonson."

In the south transept, commonly called "Poets' Corner," there is a medallion monument by Rysbrack, after James Gibbs, the same Gibbs who built the Church of St. Martins in-the-Fields. It is the first monument near the entrance, the next one being devoted to Samuel Butler, the author of Hudibras.

With reference to the stone in the east nave, Dean Buckland told his son that Ben Jonson had, at his own request, been buried, not in the usual position, but that the coffin had been placed upright in the earth, with the feet downwards. The tradition peculiar to persons connected with Westminster Abbey, and which has been handed down from father to son with great care, is that Ben Jonson asked King Charles the First to grant him a favor.

"What is it?" said the king.

"Give me," said Ben Jonson, "eighteen inches square of ground."

"Certainly," said the king; "but where will you have it?"

"In Westminster Abbey," replied Ben Jonson.

"Your request is granted," said the king.

Ben Jonson knew that if he had asked direct for what he really wanted he would probably have been refused; he, therefore, adopted the ingenious plan recited, of obtaining a favrorable answer.

Such was the local tradition which the dean of the Abbey narrated to his son.

Now, Francis T. Buckland states that when Sir Robert Wilson was buried close to the triangular stone which marked the grave of Jonson, his father instructed him to go into the Abbey and look after the grave-diggers, in order to ascertain all that was possible about the above-mentioned tradition.

Francis Buckland obeyed his father, and very carefully noted, as he thought, all that the grave-diggers did in preparing the last resting place of Sir Robert Wilson. The men, according to his statement, found a coffin very much decayed, which, from the appearance of the remains, must have been placed in the upright position. The skull found among those remains, a grave-digger, one Spice by name, gave to young Buckland, as that of Ben Jonson and he at once took it to his father in the dean's study. Both gentlemen examined it, and when, going back into the Abbey, carefully returned it to the earth, where, for 212 years, it had reposed, after retaining as a memento only a few fragments of coffin-wood.

Now, when the reinterment of the body of John Hunter was decided to take place in the Abbey, Francis T. Buckland was again called upon by reason of his self-imposed task to assist at the preparatory ceremonies. To his surprise he noted that the grave was to be dug somewhere near the very spot where the skull of Ben Jonson, which he and his father had examined, and believed to be Jonson's, had been replaced. He accordingly gave minute instructions to the grave-digger, the same Spice, who had found it before, that if he should by chance turn up the skull again, he should take great care of it and give it into his charge. This command was given, be it noted, in 1859 ten years after it had been exhumed and examined by the dean and his son.

In the course of his work Spice did find the skull again, and on the morning of the re-interment of John Hunter, the old man told Mr. Buckland that he had found it, at the same time giving it to the naturalist, who at once recognized it as the same he and his father had examined. Fearing that some person, urged by a morbid desire to possess such a remarkable curiosity, might purloin it, Mr. Buckland dug a hole in the earth which had been removed from the grave, and which lay piled up under the monument of Colonel James Bringfield, equery to Prince George of Denmark, and aide-de-camp and gentleman of the horse to the great Duke of Marlborough

When the remains of Mr. Hunter had been laid in earth Mr. Buckland went away with the rest of the public, no portion of the service appointed for the dead having been read over the grave. As soon, however, as the Abbey was cleared and the men began to fill the grave, Mr. Buckland returned by a private door and with his own hands placed the supposed skull of Ben Jonson on the top of Hunter's coffin; waited till the grave was nearly filled up and until he became satisfied that no one could by any possibility remove it.

When, in 1865, the paragraph appeared in the London *Times* regarding the report of Dr. Richardson, the Rev. Arthur Penrhyn Stanley, D. D., at that time Dean of Westminster, sent for Mr. Buckland and asked him if he knew anything about Ben Jonson's skull. All the facts just narrated were given to the dean, who, with the naturalist, went into the Abbey to look at the localities. Upon enquiry about Spice the grave-digger, it was found that he had been dead some years, and that a comrade of his named Ovens, who had worked with him was so old that he was unable to impart any information although he had been present at the burial of Sir Robert Wilson and the reinterment of John Hunter.

Following his researches into the matter, M. Buckland called upon a M. Ryde, who was Clerk of the Works during Dean Buckland's time, but who had retired prior to Dean Stanley's appointment. Here M. Buckland was doomed to be very considerably surprised for M. Ryde solemnly informed him that he was quite certain that he, M. Buckland, had never had the right skull at all, but that he, M Ryde, had taken charge of it. It was thus explained by the retired clerk of the works: When Sir Robert Wilson was buried in 1849, he, in his official capacity, superintended Spice and Ovens in their labors. The earth, in which the grave was made, was loose sand, which had doubtless at some remote time been carted into the Abbey, for it was above the natural soil of the place. As the grave was dug, said M. Ryde, this loose sand rippled in like quicksand; and in the course of the operations, the clerk of the works, saw the two leg-bones of Jonson, fixed bolt upright in the sand, as though the body had been buried in the upright position, and the skull came rolling down among the sand, from a position above the leg bones to the bottom of the newly made grave. Ryde picked up the skull and bore it off to his office in the cloisters, and there locked it up until the newly made grave was nearly filled up, whereupon he brought it again into the Abbey, and buried it about twelve or fifteen inches under the triangular stone on which the words "O, Rare Ben Jonson" are inscribed.

He remarked that there was hair still on the skull, and it was of a red color.

In 1859, when the grave was made for John Hunter, the same Mr. Ryde was still clerk of the works. Now, John Hunter was to be buried close by the side of the grave of Sir Robert Wilson, and Ryde naturally imagined that Ben Johnson's skull would again be found. He kept a sharp look out for it and was rewarded by finding the skull where he had placed it, under the celebrated triangular stone. It had still traces of red hair upon it.

Again, for the second time, he took charge of it, and when Hunter's funeral was over he again buried it some twelve or eighteen inches under the triangular stone, never, it is to be hoped, to be again disturbed.

Ryde stated that three or four skulls were found in digging Hunter's grave, but at some distance westward of Ben Johnson's grave. In replacing this debris of the dead, Ryde and the grave-diggers observed that one skull was missing, but it was not that of the great poet and dramatist. This missing skull must have been the one, in the possession of the blind gentleman's friend to which the *Times* paragraph made allusion, and it is morally certain that it was not the skull of Ben Johnson, which the robber of the dead had bowed down to and worshiped on the shelves of his cabinet in his sanctum sanctorum.

There can be little doubt but that Mr. Buckland, and consequently his father also, were mistaken in regard to the skull they examined. Mr. Ryde's startling statement about the leg-bones being fixed bolt upright is sufficiently indicative of his having come upon the skeleton of the great man; but if further proof were needed, his description of the skull with the red hair is more than ample.

Aubrey, in "Letters by Eminent Persons, from Originals in the Bodleian Library and Ashmolean Museum," mentions: "He was (or, rather, had been) of a clear and faire skin; his habit was very plaine." Now, to the majority of the portraits of Ben Jonson no suspicion of doubt attaches. In the case of Shakespeare the only acceptable likeness is narrowed down to the rude engraving by Droeshoit, which is in the first folio edition, upon the title-page. Of Jonson there is a painting in the picture-gallery at Oxford, another at Knowle, in Kent, the seat of the Duke of Dorset. At Petworth, Lord Egremont's seat, there is a portrait, said to be of Ben Jonson, "the authenticity of which must be doubted, since it bears no resemblance to my accredited likeness of the poet." The most commonly reproduced portrait is taken from what was in the year 1816 in the possession of George Isted, of Eaton. It certainly shows that he was a red-haired man. There was another portrait, about the same period, at Wimpole, in Lord Hardwick's mansion. Then there was the one purchased by Mr. Ritson, at an obscure auction, which might have been companion to the portrait of Shakespeare fortunately restored after having been lost to the public for a century and a half. Shakespeare's was limned by a delicate hand, Johnson's by a bolder artist. This portrait, bought by Mr. Ritson, is by some conjectured to have been painted by Rubens. It was sold out of Mr Ritson's effects and passed into the possession of a Mr Fillingham, whence it became Octavius Gilchrist's property. Boaden had a likeness executed by Gerard Hornehorst. This picture is undoubtedly coeval with the poet. The finest of all is supposed to be that which belonged to Lady Evelyn, to whom it descended from the amiable author of the Sylva. As for engraved heads of Jonson there are several. The earliest and best is that by Vaughan, of an octavo size. The British Museum has a fine (but not the finest) impression of this plate. But it is needless to enumerate any more, as they all bear a striking resemblance to each other, and all are unmistakably good representations of the original. In every one of the engravings the attempt has been faithfully made to represent the hair, as it really was, of a red color.

His face was very strongly marked, and, as Aubrey says, "his habit was very plaine," or, in other words, Ben Jonson was not a handsome man. He had, however, the beauty of intellect, and, although there is a somewhat bitter look upon his face, that must have arisen from physical pain, to which he was very often subject, rather than to soreness of disposition. Howell says what we all know about his good living: "Wine he always considered as necessary—and perhaps it was—to counteract the occasional influence of that morbid tendency to melancholy generated by a constitutional affection of the scurvy (probably he meant scrofula), which also rendered society desirable, and, in many cases, indespensable to him." Aubrey elsewhere says: "He had been fine and smoothe-skinned, but a scorbutic humor appears to have fallen, at an early period, into his face, and to have scarred it in a very perceptible degree." Still he must have been a very presentable man when young. He was large and corpulent and masterful in his manner and looks

Herrick apostrophises Ben Jonson in a happy vein of admiring banter in an article published in the "Hesperides," one verse of which runs thus:

"My Ben,
Or, come agen;
Or, send to us
Thy wits great o'er plus,
But teach us yet
Wisely to husband it;
Lest we that talent spend;
And having once brought to an end
That precious stock; the store
Of such a wit, the world should have no more."

This was prompted by a recollection of the glorious times they and others in their company had spent at "The Dog" and "The Triple Tun" hostelries at which they were wont to assemble, and where doubtless Shakespeare often kept company with them. Those must have been real Noctes Ambrosianæ, where wit and wine struggled for the mastery. Doubtless, Sir William Davenant, who succeeded Ben Johnson as poet laureate, and who was so generally believed to have the blood of Shakespeare in his veins, joined them, when but a youth, at their festivities, for he had so great an admiration for Ben that he imitated him by having upon his own tomb in the south transept of Westminster Abbey, upon a white stone, an inscription reading "O rare Sr. Will, Davenant."

The best conclusion to this survey of the renowned man, induced by the strange events connected with the reinterment of John Hunter, the great surgeon, is to be found in the last couplet of a poem by R. Goodwin:

"Other oblivion Ben, thou ne'er wilt find
Than that, which with thee, puts out all mankind."

JAMES SCHONBERG.

—S. P. Cox is the manager of Frank Daniels' Little Puck company, and not Harry Watcham the treasurer, as erroneously stated last week. Mr. Cox pulled the troupe through last season successfully, in spite of the complications caused by the mismanagement of the defunct firm of Hayden, Dickson and Roberts, who were the first managers. Mr. Cox says that he has booked the entire time of the company for next season, seven weeks of which will be played in this city. Mr. Daniels is at present adding to his muscle by rowing boats over Lake Winnepesaukee, N. H. Mr Cox will summer in Philadelphia, and make two or three trips to New York weekly in the interests of his attraction.

—Sheridan S Block received a fine compliment on Saturday from the management for his capable work in Called Back at the Grand Opera House last week. Although his character was a small one, and he appeared only in the first act, he gave it an importance and finish that made it the central figure of the act.

The Actresses' Corner.

Polly has been reading for you "Art in Ornament and Dress, translated from the French of Charles Blanc, member of the Institute, and formerly Director of Fine Arts." I have come out rather muddled, but you shall have what filtered through my brain, and after I will attend to my head with a wet towel and get ready for next week.

Charles starts right in with the statement that "order, proportion and unity are the three conditions of beauty"—which will repay thinking about; but you can hardly make it work at once into a Spring bonnet.

The whole business of frills, fantastics and flirtations is reduced to a beautiful philosophical symmetry, and it is delightful to hear a man seriously and earnestly discuss the dignity of fringe; and it is interesting to have the truth of certain principles demonstrated, change as fashions may.

There is a pretty idea of "progression," I think he calls it—a new dress, for instance, of shades ranging through the blues, to be concentrated in the color of the sapphire in your hair or at your throat; or, if you be fortunate enough, in the twin sapphires under your eyebrows.

Fancy a girl with brown tints well suggested in skin, hair and eyes, and dress her in creams, etc., and "concentrate" her in a topaz! All I want is the topaz! Now that shades run riot and all colors "go together," I am sure this restful idea of catching some one tone through the whole costume and making it dominate will be a suggestion of relief to lots of us who get bewildered among the many shades presented.

We all feel, more or less vaguely, the truth that the expression of materials varies; and as soon as he has said it we realize that the expression of material varies according to the manner in which it is affected by light.

Satin vividly reflects the rays; cloth deadens them; velvet subdues them. Satin produces its effect by sharp gleams of light. Who is going to deny that the more these gleams are softened the more dignity and gravity is gained till we reach velvet whose effect is produced by its deep shadows?

Simplicity, modesty, discreetness, youthfulness, etc., are all suggested by the organdies, tarlatans (not too thin, you know, of course), mulls, etc.—the materials which have a transparent effect and do not shine.

I said we vaguely feel all this. We dress the "ingenue" in white muslin, and Lady Macbeth in black velvet on general principles, and for our real, giddy, flirtatious, young American school-girl we do our best to break up the rays of light completely, whether by lots of satin bows, or streamers, or crisp ruffles, or beads, etc. Isn't it so? Charles is right, and as soon as the girl becomes the good, poor man's bride, we put her in "a simple, princess gown of gray," and your rays of light being induced to remain quiet, the gentle bride gives one an impression of calm, etc. He speaks of cotton fabrics after being starched and ironed, suggesting a kind of "moral purity." It seemed as if he ought not to make so sweeping a statement; but the nun's head-dress seemed to settle it. Still there is the leading man's shirt-front. Ornaments that hang loose lack the dignity that solid ones suggest. The epaulettes of the superior officer are not finished with loose fringe. Fringe is not dignified. It may be sentimental or coquettish according to color, length and stuff. There is that waist of Miss Fortesque's, finished about the low neck with long fringe. Sentimental of course.

There seems to be a mad idea these days to dress to counteract the natural effect of our physiques. The tall, slender girl rejoices in being able to wear sashes and hip draping. The little, round one runs to perpendicular lines. All very well when our characteristics are too pronounced.

Blanc, speaking of women, reminds us of the advantage of accentuating physical characteristics. Dwell upon the majesty of one, bring into relief the embonpoint of another. Don't put Urquhart into tights and a butterfly skirt.

How is this for the big hat question: Let the bonnet be distinct from the head; its excessive length or size be separate from the mass of the head itself. For instance the "hennin" worn by French ladies in the fifteenth century (used by the ladies in Henry Irving's Louis XI), the long cornucopia affair, from its mere inclination aside from its shape, was easily detached by the eye from the rest of the body, the natural proportions of which were not altered by it. It's when hat, hair, veil, etc., form one mixed up mass that one's sight is distressed, not by the ugly hat, but because the head is made to look a fourth or even a fifth part of the whole body. Charles points out, too, that the bonnet which, by strings, or the head dress which in any way covers the space between the cheeks and the hollow of the ear, suggests reserve, modesty, dignity, etc—no matter what the fashion, the truth holds, does it not?

Then, for all his remarks about accentuating one's physical characteristics, he points out that a jaunty, masculine head-dress, a military cap or so, will suit a dainty, merry little woman charmingly, adding piquancy to her brightness and emphasizing her feminine delicacy. When the occasion permits, it's a very wise girl who dons a rough or manly style of dress and brings into contrast dainty feminine hands, feet and form. That's why we slide down the toboggan; that's why we climb in the Summer, and row, and even shoot. Isn't it? Blanket coats and Esquimaux caps! Short skirts and heavy boots! Leather cap, leggings and corduroy! Yes, it is!

I have been told that castor oil—it can be obtained deodorized at the druggists—is a remarkable cosmetic, softening and whitening the skin wonderfully. I am in doubt about trying it. I would like some other girl to make a salad of herself first—but I am told it beats just about everything for making one fair.

Here's a bit of advice to take out fishing with you—don't squinch up your eyes. Brain work and breaking contracts will wrinkle your forehead fast enough during the Winter. Don't contract extra wrinkles this Summer. Also use very little water on your face. Do all cleansing with grease, vasaline, etc. After thus protecting your skin, splash the water on to refresh you if you like. Unless this advice is followed neither sunburn nor tan will get any sympathy from POLLY.

P.S. In my last paper I advised people to exercise for good poise by putting a book on their heads, a heavy one, and "lifting themselves on their toes and back!" Now that was awful. I hope no one tried lifting themselves on their backs! I meant, of course, rising on your toes, and then sinking back again to the heels. Am I clear now? I hope no one has injured herself rising on her back with a book on her head. P.

Gossip of the Town.

Isabel Stone sailed for Europe on Saturday.

Ida Vernon has been engaged by William Gillette for A Legal Wreck, to be produced at the Madison Square in August.

Amelia Summerville will spend the Summer at Saratoga.

Isaac C. Varian is engaging people and ordering printing for Parvenues, which he proposes putting on the road in September.

Edward Harrigan's road season closed in Boston on Saturday night.

Robson and Crane open their next season in Albany on Oct. 1.

J. M. Hill's Possible Case company will open its season at the Hollis Street Theatre, Boston, on Sept. 3.

It is announced positively that the Kendals will make a tour of this country during the season of 1889-90. Negotiations are now going on for dates in the principal cities.

Coutant Varian will spend the Summer at Pine Hill, N. Y.

W. S. Daboll has signed with Rudolph Aronson for another season at the Casino.

The regular season of the Windsor Theatre will open on August 14.

A. O. Duncan, the ventriloquist, Fanny Beane and Charles Gilday sailed for England on Saturday last on the *Republic*.

James W. Owens, business manager of Hallen and Hart's Later On company, will spend the Summer in the Highlands of New Jersey.

Selina Dolaro will spend the Summer at South Norwalk, Conn.

Emily Northrop has signed to go with the Two Old Cronies company next season.

Ralph Delmore sails for Europe this week, to be gone until August.

W. H. Matthews, who has done remarkably well with his supplementary season at the Grand Opera House, and whose success is in every way deserved, sails for Europe on the *Aurania*, June 30, to be gone for about six weeks.

Pearl Eytinge has dramatized Amelie Rives' much discussed novel, "The Quick or the Dead."

A new fire engine, to cost $2,000, is being built by the Amoskeag Manufacturing Company for the Streets of New York Company.

Fanny Rice made her first appearance as Nadjy, at the Casino, on Monday night, and Marie Jansen is now enjoying a vacation.

Robert L. Downing closed his season at Rockford, Ill., last Saturday night.

Clark S. Sammis left this city for Toronto yesterday (Wednesday) with an opera company of thirty five people. He will open his season on Monday night with The Mikado.

S. H. Friedlander, Manager P. Harris' gentlemanly representative, makes a weekly trip to this city from Baltimore during the Summer on matters in which his principal is interested.

Harry F. Greene will spend the Summer at Sheepshead Bay.

J. S. Kusel will Summer at Manhattan Beach.

Leo S. Kusel, assistant manager of the Academy of Music, Chicago, is in town.

German march nights will be instituted at the Casino next week when martial selections by such German composers as Strauss, Pielka, Gungl and Keler Bela will be played by Rudolph Aronson's orchestra on the roof garden.

T. H. Winnett has secured C. Erin Verner for a term of years. Contracts were signed on Monday last. He will play the high priced houses only.

Mrs. Susan Winnett, mother of T. H. Winnett, died at her residence in Brooklyn, E. D., on Sunday last.

Mlle. Lea has been engaged for the soubrette part in Winnett's Passion Slave.

Frank A. Slocum, business-manager of the Mestayer-Vaughn company, left for his home in Detroit yesterday (Wednesday) for his Summer vacation.

W. H. Clifton, John Flood, Minnie Radcliffe, Marion Lester and Marion Fleming have been engaged for the production of Nip and Tuck at Niblo's on July 2.

The regular stock company season of the Lyceum Theatre will, it is authoritatively announced, open in November with Featherbrain, which will be presented for four weeks.

The souvenir for the fiftieth presentation of Nadjy at the Casino on the 30th inst. will be the most elegant that has ever been presented there. It will consist of a miniature Hungarian flag of green, white and red satin, the centre adorned with the gold crown of Hungary. On the reverse, which is of white satin, is printed the cast in gold. The flag-pole will be made of brass. The flag will be presented in a neat little box, tied with white ribbon.

Minnie Oscar Gray and W. T. Stevens have completed negotiations with Clay M. Green for a new drama for the coming season.

W. A. Mestayer has engaged the Viennese female fencers, nine in number, for his burlesque comedy, Twenty Maidens to One Dude. The Baroness Ida de Soniogvi, the most noted woman-fencer in Austria, is among the number.

On Tuesday night Messrs. Frank W. Sanger and J. C. Duff came to the conclusion that The Queen's Mate would run all Summer. An understudy will probably take Miss Russell's place when she leaves.

Jennie Yeamans is not in good health. It was at considerable personal sacrifice that she finished the season with Natural Gas. She and her sister will spend the Summer at a nearby Summer resort.

Mr. and Mrs. Arthur Moulton have signed with Maggie Mitchell for next season.

The Arabian Nights company will open its season at Havlin's, Cincinnati, on July 29, for a three weeks' engagement.

Blondin makes his first appearance in this country after an absence of twenty-seven years at St. George, Staten Island, on Saturday next.

Bernard Dyllyn, Robert Monroe, Ralph Terry and Flossie Edwards sailed for Europe on Thursday last.

Mr. and Mrs. Carl Strakosch (Clara Louise Kellogg) sailed for England on Saturday on the *Servia*.

Julia Marlowe first made her appearance on the stage as a chorus girl in Pinafore.

There is no truth in the report that Janauschek will retire from the stage the coming season. Her farewell tour will not be announced for several years.

Harry Lacy and Joseph Arthur will sail for England on July 3.

Manager Rosenquest has shelved all the old Bijou employees, and will put in people of his own choosing.

W. S. Gilbert is said to be writing a new play for the pretty wife of an American gentleman "with bar'ls of money."

Col. McCaull has given up his European trip, and will stay here to keep an eye upon The Lady or the Tiger.

Another star is announced for next season—J. W. Herbert.

The list of new and unheard of stars for next season is gradually lengthening. Many will begin in the Fall, and probably end by one.

Corinne's time is all filled for next season. She begins Sept. 3 and will play forty-five consecutive weeks, without a single one-night stand.

Mr. and Mrs. J. E. Nugent will sail from England for this country on July 4. Mr. Nugent writes that he has secured the American rights of two English melodramas, which he will bring over.

Eva Holbrook, of the Queen's Mate company, has been engaged for A Brass Monkey.

Toma Hanlon, of the Adams' He, She, Him and Her company, promises to astonish the public the coming season with acrobatic song and dance in a train dress.

The Fourteenth Street Theatre closes its regular season on Saturday night.

Frank Kilday, who stars next season as Badger in the Streets of New York under the management of C. R. Gardiner, will spend the Summer at Far Rockaway, L. I.

John T. Craven closed with the Natural Gas company on Saturday night. His part will be played next season by Mark Sullivan.

John W. Jennings, the veteran comedian and character-actor, received two boisterous calls in the middle of acts in The Banker's Daughter, at the Grand Opera House, on Monday evening.

Alfred Bouvier, assistant-manager of the Baldwin Theatre, San Francisco, arrived in this city on Thursday last. He left for the Pacific Slope again on Tuesday.

J. L. Leerburger will direct the Coquelin-Hading tour in this country next season.

Included among the passengers on the *City of Berlin* for England on Saturday, were Mr. and Mrs. W. H. Crane and H. J. Lethcourt.

The Daly company's business in London has been bad, according to recent advices. The public don't want these comedians in Shakespeare—they cry for A Night Off, and sich.

T. D. Frawley has been engaged to play leading roles with the Bijou stock company at Saratoga. The season will open July 1 and continue about six weeks. The proprietor of the Kensington Hotel, of that place and Redfield Clark are the principals.

Frank Rothschild, Jr., has a play called Irene, which several managers have read and approved. The piece was recently accepted by J. M. Hill for production at the Union Square, but now there seems to be some doubt whether it will be brought out next season.

Eugene Tompkins has arranged with David Henderson and Alfred Thompson for the production of The Crystal Slipper at the Boston Theatre on Sept. 10. Mr. Thompson has contracted to furnish a similar spectacle for the Chicago Opera House every season for the next three years.

The testimonial to Lavinia Shannon, in Washington, last Friday evening was a notable and successful affair. The house was packed with the celebrities at present in that city, and Miss Shannon's performance of Lady Audley was highly extolled. The lady will commence her starring season early in the Autumn.

Signor D. de Vivo has concluded an arrangement with Gustave Amberg for the reappearance of Ilma de Murska in a series of Sunday concerts at Terrace Garden, commencing next Sunday. She will be assisted by the principal artists and the orchestra of the Thalia Opera company. Next Fall she starts on a tour in operatic concert.

The Lyceum, Bijou, Academy of Music, Fifth Avenue, Harrigan's, Park, Daly's, Star, Standard, Dockstader's, Theatre Comique, Harlem, Metropolitan, Third Avenue and People's have all closed their doors for the Summer. The Madison Square, Grand Opera House, Niblo's, Thalia, Casino, Wallack's, Broadway, and the Windsor continue to brave the torrid wave.

Charles O'Brien died on Tuesday night at ten o'clock, in the Adams House, Fordham. Mr. O'Brien was the manager of the Theatre Royal, Sydney, Australia, a few years ago. Lately he was a member of Dion Boucicault's company. Irish characters was his chief line of endeavor and he was successful in it. The interment was in the Actors' Fund plot at Evergreens Cemetery.

Many professionals were present at the Grand Opera House on Monday evening to see what the "society" cast would do with that perennial and popular play, The Banker's Daughter. Leading people and leading juveniles of both sexes were quite conspicuous.

The Highlands of New Jersey is getting to be quite a professional resort. Among the theatrical people stopping there this Summer are Horace McVicker, Rowland Buckstone, Mr. and Mrs. Morton Selten, C. B. Bishop, Mr. and Mrs. Henry Miller (Bijou Heron), Julia Marlowe, Neil Burgess, Stella Boniface, Joseph Wheelock, Henry A. Weaver, Mrs. Stoneall, Edwin Arden and T. W. Keene. John Webster and W. R. Hayden have rented their cottages.

John A. Stevens began proceedings against H. R. Jacobs on Monday for $500 damages for producing Unknown at the Thalia Theatre the week of May 21. He also instituted an action against Lottie Church to restrain her from using the play and calling for an accounting of royalties during the time in which she has had it. There is some talk of Mr. Stevens proceeding against P. Harris, who recently presented the play at his theatre in Washington.

Joseph Costello, one of the stage hands of of the Metropolitan Opera House, dropped dead from heart disease in the theatre on Thursday last. He leaves a wife and three children. The Still Alarm Baseball Club and the Queen's Mate Baseball Club will play a game at the Polo Grounds to-morrow (Friday) afternoon for the benefit of the widow. The game will be called at 2:30 o'clock. The tickets are 25 cents each.

The new farce-comedy, Dollars and Hearts, by Harry A. Du Souchet, which was to have received its first presentation at Tony Pastor's on the 18th, will now be seen first at the Windsor on Monday night. Lilian Brown, of Jollities and Boston Museum fame, will play the principal soubrette part, while George Woodward, Lillie Ramsden, Walter Perkins, Elizabeth Andrews, J. J. Farrell, Edward Warren, Fred Jerome, and Albert Bruning will also be in the cast. Robert Fraser will manage the stage.

The Redmund-Barry season has been an unprofitable one, and their recent Pacific coast experience was rather disastrous. The talented couple have therefore concluded to separate; Mr. Redmund will probably resume his old character of Michael Strogoff, under Charles L. Andrews' management if negotiations culminate favorably. Mrs. Barry is at her home in Roxbury, Mass. She will star next season in Herminie, or the Cross of Gold, opening in Philadelphia on August 27, under the management of C. Lawrence Barry.

The spectacle Nero, or the Fall of Rome, which was to have been produced yesterday has been postponed until the 25th inst. The postponement was the result of extensive damage done to the scenery in the recent storm. The preparations are very extensive, and Gustave Kahn, Imre Kiralfy's manager, says it will be the most elaborate ever yet attempted. All the positions on the staff are filled. The management received 380 applications alone from candidates desirous of selling or taking tickets.

The alterations in the Star Theatre designed by Messrs. McElfattrick and Sons are of a radical character. The entrance lobby is to be made level with the street. The inconvenience of steps along the floor of the auditorium is to be removed, and the seating arranged as a parquet and parquet circle. The stage "apron" will be reduced four feet so as to give increased room for the orchestra. Various minor improvements are to be introduced together with entirely new decorations.

Maurice Barrymore has written a burlesque on Dr. Jekyll and Mr. Hyde, which will probably be seen the coming season. A prominent point of the burlesque is where a patient's life is saved by the transfusion of blood from the arm of a drunkard, the result of the operation being that the patient acquires a bibulous desire himself, and gets drunk every day, and being a clergyman, much fun is evolved by his queer antics, to the astonishment of his flock and everybody else.

The Philo-Thespians is the name of the little organization which will tour the New England watering places during July and August. There are only four in the company, Sir William Young, Lady Young, George Belford and Stella Maris. The programme will consist of two pieces by the late Sir Charles Young, a duologue entitled A Long Vacation Interlude, and a comedietta called Childhood's Dreams, together with dramatic and humorous recitations by Mr. Belford, who has an excellent English and Canadian reputation as a public reader. The tour will begin at the Newport Casino. A. C. Townsend is to have the management.

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698182

Professional Doings.

—Mme. Janauschek will visit Germany next month.

—E. F. Goodwin will Summer at Ocean Spray, N. J.

—Bertie Lynn has been engaged for A Brass Monkey.

—The new Standard Theatre, in Philadelphia, will be opened on Sept. 2.

—Louis Robb continues next season as musical director for the Wrens.

—T. W. Robertson has secured the English provincial rights of Sweet Lavender.

—Dorothy Dore and M. A. Kennedy have been re-engaged for A Possible Case.

—A Night Off closed a season of forty-four weeks last Saturday night in Rochester.

—Tony Farrell and Jennie Leland have been engaged for Charles T. Paraloe's company.

—Little Mabel Vanniderstyne has signed for Herne's Drifting Apart company next season.

—James J. Brady has left J. M. Hill's employ and joined issues with Joseph Brooks.

—Clever Addie Cora Reed has been engaged for the home Casino company from next Fall.

—A $250,000 theatre is to be built in Pueblo, Col. Chicago men have the scheme in hand.

—Mrs. Langtry plays the one-night stands of New England next September for the first time.

—Willis Granger has been engaged for leading juveniles at the Boston Museum next season.

—T. J. Currier has been engaged for comedy parts in Julia Marlowe's company next season.

—Two traveling opera companies will be organized for the road next season by James C. Duff.

—DeWolf Hopper and Jeff D'Angelis will spend their two weeks' vacation at Summit Lake, N. J.

—J. M. McNamara has been engaged for advance work with the Held by the Enemy company.

—The MacCollin Opera company will begin a Summer season at the Odeon, Cincinnati, on July 2.

—W. R. Barr, agent of The Streets of New York company, will spend the Summer ar Dansville, N. Y.

—John Jennings has been engaged by Charles R. Gardiner for the H., She, Him and Her company.

—The Zozo company closed season for the first time in three years at Lynn, Mass., on Saturday night.

—Eugene Bertram and Bassett Willard have just closed a forty-two weeks' season with Chanfrau in Kit.

—Frank Lawton, who has been re-engaged for A Hole in the Ground, will spend the Summer at Asbury Park, N. J.

—Arden Smith, formerly with Tom Keene, will manage Edwin Arden next season. The latter's dates are all filled.

—Percy Haslam, formerly of Helen Dauvray's company, has signed to go with the He, She, Him and Her company.

—Russell Bassett, Rose Osborne, Marie Lawrence and J. G. Osgood have been engaged for Gardiner's Fate company

—We, Us and Co. will be put on the road the coming season with Chas. B. Hawkins in the role of Dr. Malo Medicus.

—Charles A. Wing, manager of Charles T. Ellis, will spend the Summer at Sheepshead Bay, so also will Harry Mann.

—Sam Barnard, formerly of The Lost in London company, has been engaged for the He, She, Him and Her company.

—Mrs. Hughes and the twins, Eddie and Johnny Hughes, have closed for Charles T. Ellis' Casper the Yodler company.

—Charles H. Schroeder, late business-manager of the Fifth Avenue Theatre, will look after Mrs. Potter's tour next season.

—John P. Slocum, formerly manager of W. A. Mestayer's Tobogganing company, will spend the Summer with his family at Long Branch, N. J.

—The new opera, Woman's Wit, will receive its first production by the Montegriffo Opera company next season, under the management of Max Zollner.

—The time of the Lyceum Theatre stock company in San Francisco has been extended one week in order that Featherbrain may be given for that period.

—The Waupaca (Wis.) theatre has been purchased by a syndicate known as the Waupaca Opera House Company, composed of the leading men of that town.

—Ramsey Morris' new book, "Crucify Her," will be issued about the first of July. Sam Sothern will endeavor to place a dramatization of it in London.

—Preparations are being made for a two months' run of Kiralfy's spectacle, Fall of Babylon, in Cincinnati, under the auspices of the Order of Cincinnatus.

—Ferguson and Mack will depart from the ranks of the vaudeville performers next season, and appear in a farce-comedy, under the management of C. E. Rice.

—Daniel Kelly, late treasurer of the Shadows of a Great City company, has been engaged by Thomas W. McDonough as acting-manager of the Siberia company.

—Manager William Harris, of the Boston Athenæum, at last accounts was in Berlin trying to convince the natives, in mellifluous language, of the palatability of the famous Hub bean.

—F. F. Kelly, of the Theatre Royal, London, has engaged for C. R. Gardiner's He, She, Him and Her company the dancer, Miss Thorn. This lady weighs 175 pounds, and is over six feet tall.

—Royce and Lansing close their ninth season, which lasted forty eight weeks, at Green Bay, Wis., on July 20. They say it was the most successful of the series. They will Summer at Lake Mills, Wis.

—Mamie Moore, a member of Flegg's burlesque company, expired suddenly of heart disease in her dressing-room at Bridgeport, Ct., on the 12th inst. In private life she was known as Mrs. D. B. Young.

—P. Harris has secured the lease of a house, it is said, in Baltimore, which he will devote to popular-priced attractions. The Academy of Music will be given to high-priced attractions exclusively.

—Herman Ehrendt, late of the Carleton Opera company and Francis Van Vechten, will be with the C. L. Andrews Michael Strogoff company next season. Mr. Ehrendt will play the part of Philpot in German.

—Mary Wilkes will probably star next season under E. E. Zimmerman's management. Her performance of Pauline in Called Back at the Grand Opera House last week seems to justify the prediction that she will succeed.

—The season of A Bar of Soap, the new farce-comedy by Frank Tannehill, Jr., opens its season under the management of W. W. Tillotson at the Walnut Street Theatre, Philadelphia, for two weeks, beginning on Sept. 2.

—Eugene Robidoux's Floating Museum opened at Jeffersonville, Ind., on the 14th, and the boats were literally crowded. The exhibition, a correspondent writes, is novel and interesting, and it is likely to be a money-making scheme.

—Los Angeles, Cal., had a good dose of Jekyll and Hyde this month. Lewis Morrison gave the nightmare on the 11th and 12th, and Bandmann followed on the 13th and 14th. A correspondent says the inhabitants are still paralyzed.

—W. A. Mestayer will produce a new skit next season, called Twenty Maidens to Two Dudes—an awkward title. It will illustrate the complications arising from the advent of a couple of young men of the period at a watering place, where twenty young women are expiring from ennui; and when the two gallants make their appearance they are overwhelmed with marriage proposals, etc. The skit is said to be funny.

—Jennie Kimball has purchased a one-half interest in H. R. Jacobs' new Grand Opera House, Buffalo, which will hereafter be known as "Corinne's Lyceum." The theatre will play only first-class attractions, at prices ranging from fifteen cents to one dollar. The house will be thoroughly refurbished and reseated with the latest design of plush upholstered chairs, and velvet and Brussels carpets over the entire floors. Mrs. Kimball has concluded to purchase a residence in Buffalo and make that city the home of Corinne and herself.

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Her performance of a difficult and trying role was successful beyond measure. Compared with Clara Morris, Fanny Davenport, and Mary Anderson. She possesses the genius of the former, and the classical beauty of the latter. Her audience spell-bound by the greatness of her impersonation. The ladies wave their handkerchiefs, and the gentlemen cry "Bravo!" Calls and recalls at the end of every act. The press unanimous in praise of her youth, beauty, refinement of manner and bearing, and her remarkable talents.

READ WHAT THE CRITICS SAY!

In spite of what was by long odds the hottest night of the season up to date, an audience of generous dimensions, much social distinction, and unlimited demonstrativeness, assembled at the National last Friday evening to greet Miss Lavinia Shannon, the brilliant young actress of this city, in her first appearance in the role of a star. The testimonial was given under the patronage of a number of people eminent in political and social life, very many of whom graced the occasion with their presence. In her selection of The Mystery of Audley Court, better known as Lady Audley's Secret, for the orbit of her future stellar career, Miss Shannon necessarily incurs comparison with some of the brightest lights of the dramatic firmament, but all who witnessed her efforts on last Friday evening were fully convinced of her ability to hold her own with the best. The trouble with the average woman of the stage is that by the time she has acquired the experience and mastery of her art to adequately portray the greater heroines of the drama, she is well beyond the age when she can conceivably look the character. Miss Shannon's youth and beauty—for with a singularly bright and expressive face she combines the charms of a graceful figure and bearing and excellent taste in dress—make her quite an ideal exponent of the dangerous and fascinating mistress of Audley Court. Her assumption of the role throughout is quite outside the lines of the academic and conventional, and for the mouthings and mewings so common to this order of drama, she gives us a charmingly direct and easily natural manner, which at the climaxes leaps to its effects with an electric force more readily felt than described. The mad scene at the close was as novel as it was admirable. There is a touch of the nervous fire and realistic genius of Minnie Maddern about Miss Shannon, albeit pitched in a higher key, and she should assuredly attain a marked success in her career, if peradventure her art do not go too far above the heads of the groundlings. Miss Shannon was repeatedly called before the curtain by an applause as discriminating as it was genuine and hearty, and was fairly overwhelmed with floral tributes, the Brotherhood of Elks, as usual, being to the fore with a horseshoe of colossal dimensions. The performance, in short, was in all respects a gratifying success, and the new star is entitled to nothing but congratulation on the brilliancy of her emergence upon the artistic horizon.—*The Sunday Herald, Washington, June 17, 1888.*

A performance of The Mystery of Audley Court, which, in view of all the circumstances, must be regarded as decidedly successful, was given at the National Theatre last night as a testimonial to Miss Lavinia Shannon, a well-known young actress, who appeared in the title role, making her debut as a star. The audience was large, despite the stifling heat, and of course kindly disposed toward the performers, although the work of the latter was in the main of a character that required no apology. Miss Shannon was presented with many fine floral pieces, a large one coming from the Order of Elks. Miss Shannon, as Lady Audley, made a good impression and was recalled several times. Her work showed intelligence and dramatic tact and experience, and altogether her impersonation was pleasing to an unusual degree.—*The Evening Star, Washington, D. C., Saturday, June 16.*

THE SHANNON TESTIMONIAL.—The testimonial to Miss Lavinia Shannon last night brought together an audience that filled the New National Theatre in a manner that could not have been otherwise than satisfactory. It was the occasion of Miss Shannon's debut as a star, and the character she assumed was that of Lady Audley in The Mystery of Audley Court. Abundant opportunity was afforded for a display of talent, and the thoroughly capable young actress demonstrated her ability in an unmistakable manner. The part is a difficult one, and the emotional and dispassionate have equal opportunities. That Miss Shannon's ability was more than equal to the task was apparent to all, and the applause which greeted her efforts was honestly earned. Recalls came at the close of every act, and a number of floral offerings were presented the young actress, that from the Order of Elks being in the form of a horseshoe and bearing the simple inscription, "Elks."—*The Post, Washington, Saturday, June 16, 1888.*

NEW NATIONAL THEATRE.—We had the pleasure of witnessing Miss Lavinia Shannon in the character of Lady Audley, in the play of The Mystery of Audley Court, on the occasion of the testimonial tendered her by her many friends in Washington, at the New National Theatre, last Friday evening. A complimentary word said in her behalf would not add in any way to her perfect professional personation of the character or role. Miss Shannon is intelligent, beautiful, graceful, modest and a charmingly finished actor. She has our best wishes, and we are positive she will win the hearts of the audience wherever and whatever she may be billed to play.—*The Republic, Washington, D. C., Sunday morning, June 17, 1888.*

MISS SHANNON'S TRIUMPH.—The testimonial to that accomplished actress and charming lady, Miss Lavinia Shannon, at the New National Theatre last Friday evening was an artistic triumph of which the lady and her friends may justly be proud, while as a financial success it was beyond expectation. The audience was a very critical and fashionable one, and considering the sudden and intense heat a very flatteringly large one. The play was The Mystery of Audley Court, Miss Shannon appearing as Lady Audley. The demands of this character upon the artist are severe, but it is simple justice to say that Miss Shannon answered every requirement in the most highly artistic and satisfactory manner. Her work showed that she possesses a very unusually high degree of dramatic talent, which was especially noticeable in the intensest situations. Her manner is graceful and natural, her voice clear, sweet, penetrating and of delicious modulation, while her conception of the character revealed dramatic ability of the first order. When it is added that Miss Shannon is young and classically beautiful, the hardest critic is justified in pronouncing for her a most brilliant and successful career. Her support was very good, and the fair star debutante was recalled several times.—*The Sunday Gazette, Washington, D. C., June 17, 1888.*

NATIONAL THEATRE.—It was to an appreciative audience Lavinia Shannon made her stellar debut at the National on Friday evening. The role of Lady Audley, which she has selected, is not a mere sensational part. The rapid changes of emotion called for in the course of the play were given with effect, and in some of the scenes with power. The scene with Audley in the fifth act, and her scenes with Tallboys in the fourth and last acts evidenced her force, which at other times was held in admirable reserve. Miss Shannon's failure to give the letter r distinct pronunciation is a fault which provincialism cannot excuse. It was the only marring feature to an otherwise creditable performance. As it is, she is thoroughly justified in appearing as a star, and should be classed with Clara Morris, Fanny Davenport and Mary Anderson.—*The Capital, Washington, D. C.*

LAVINIA SHANNON will star during the ensuing season as LADY AUDLEY, commencing her tour after the November election. Managers desiring the above attraction will please make application to the undersigned.

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WHAT THE PRESS SAY:

ROCHESTER, N. Y., May 22, 1888.
GRAND OPERA HOUSE.

Chronicle: In Dore Davidson is seen a man who is not only peculiarly fitted for the leading parts physically, but one who is also an actor in every sense of the word, possessing the emotion, the naturalness and the adaptation for the many strange situations in which the scenes abound. As the mild, gentle and indeed lovable Dr. Jekyll, Mr. Davidson seemed to be all that was requisite. But when the startling change came at the close of the first act and the spellbound spectators saw the deformed, crouching object with its hideous countenance, glaring eyes and protruding fangs few could repress a shudder of horror. The character of Hyde was so vividly portrayed that it seemed impossible to make it more realistic. Miss Ramie Austen made a sweet appearance * * * and won the hearts of her audience.

Herald: Dore Davidson, who appeared in the dual role of Dr. Jekyll and Edward Hyde, proved himself an accomplished and gifted actor. His work was extremely difficult, but it was well done—indeed, it was done in a masterly manner and the audience did not hesitate to give expression to its appreciation of this talented actor's refined and effective interpretation of the parts which he assumed. He was called before the curtain several times and was warmly applauded.

SYRACUSE, N. Y., May 25, 1888.
WIETING'S OPERA HOUSE.

Journal: Dr Jekyll and Mr. Hyde was produced for the first time in Syracuse at the Wieting, last evening, by Dore Davidson and Miss Ramie Austen. The celebrated play was received by the large audience with marked favor. * * The difficult dual role, which is so ably handled by Mr. Davidson, is strange and wonderful, and is one of the novelties of the stage of the present day. He is a painstaking and talented artist, and in his care the titular part receives a most interesting interpretation. The Winifred of Miss Austen is an effective piece of dramatic work, making the whole performance one of thrilling and rare attractiveness.

Courier: Last night the strange story of Dr Jekyll and Mr. Hyde was produced for the first time in this city, at the Wieting Opera House, before a large audience. Of course the chief interest centres in Mr Dore Davidson, who enacts the dual role of Dr Jekyll and Mr. Hyde. Mr Davidson is an accomplished character actor, whose manly vigor and emotional powers are seen to best advantage in this play. He portrayed the various phases of the dual character in a masterly manner, and his sudden transformation was a wonderful piece of work. Miss Ramie Austen was charming. She is a very beautiful woman, and became at once a great favorite with the audience.

WILMINGTON, Del., May 28, 1888.

Of Mr. Davidson's acting nothing but praise is deserved. His picture of the dreary mystery is the evident result of careful thought. He has seized upon its melodramatic possibilities and elaborated them with skill. The introduction of a love story adds strength to the plot and gives Miss Ramie Austen an opportunity to display some pleasing work.

BRADFORD, Pa., May 31, 1888.

Evening Star: Dr. Jekyll and Mr Hyde, at the Opera House last evening, was witnessed by probably the most awe-stricken audience which ever looked at the stage. Mr Dore Davidson as the dual character, Dr. Jekyll and Mr Hyde, was fearful whenever he made the transformation from the sober, honest, upright, respected physician to the insatiable villain, Hyde. Whenever the change took place, the lights were partially turned off, but Mr Davidson never left the sight of the audience, which sat momentarily paralyzed at the terrible being which he became. The part of the affianced of Dr. Jekyll was well presented by Miss Ramie Austen.

Era: The transformation of the good, kind, benevolent Dr Jekyll into the thing of evil that was called Mr Hyde, is a wonderful piece of work in itself, and was accomplished with the skill of the perfect and finished actor. Mr Davidson is a new name for our theatregoers, but he won golden opinions from all who were fortunate enough to hear him last evening. He is well supported by Miss Austen, who carries the part of the schoolmaster's daughter with considerable force and skill.

Daily Oil News: It is not too much to say that Davidson captivated the audience as the good doctor who has learned the fearful secret of transforming himself at will into another person who has only the wicked qualities of the original self. True, the captivation was chiefly that of the snake over the bird, for though his dignified Jekyll required no extraordinary ability to portray, his Hyde was a veritable child of hell, and the transformation, which was done in view of the audience, was wonderful. The double was hideous, crawling and weird, the like of which had never been seen before. Mr. Davidson was recalled several times during the evening. Miss Austen had a very difficult part that she performed with credit.

New London Telegram, May, 1888: The dual role of Dr. Jekyll and Mr. Hyde was assumed by Dore Davidson, and presented in a manner that has never been equalled since the dramatization of the work. His parts are difficult in the extreme, yet he carries them through with a vividness which, considering the entirely opposite forces which are brought into play to depict these two dissimilar parts, is truly marvelous. Miss Ramie Austen gives the best presentation of the female role yet attempted. Possessing a beauty of face and form, she uses these charming gifts to perfection, receiving frequent applause for her admirable acting.

BRIDGEPORT, Conn., May, 1888.

That Mr. Davidson was equal to the task was made very apparent by his sudden changes from the good Jekyll to the villainous and murderous Hyde. These changes of countenance and general appearance, made in full view of the audience, are wonderful, and people would hardly believe they could be possible until convinced by seeing them. The final struggle by Dr. Jekyll for supremacy over his misfortune was a bit of acting seldom equaled and never excelled. The change of countenance, features distorted by the agony of mind and body, and the final ending of a miserable life by the poisonous draught, were realistic beyond description.

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